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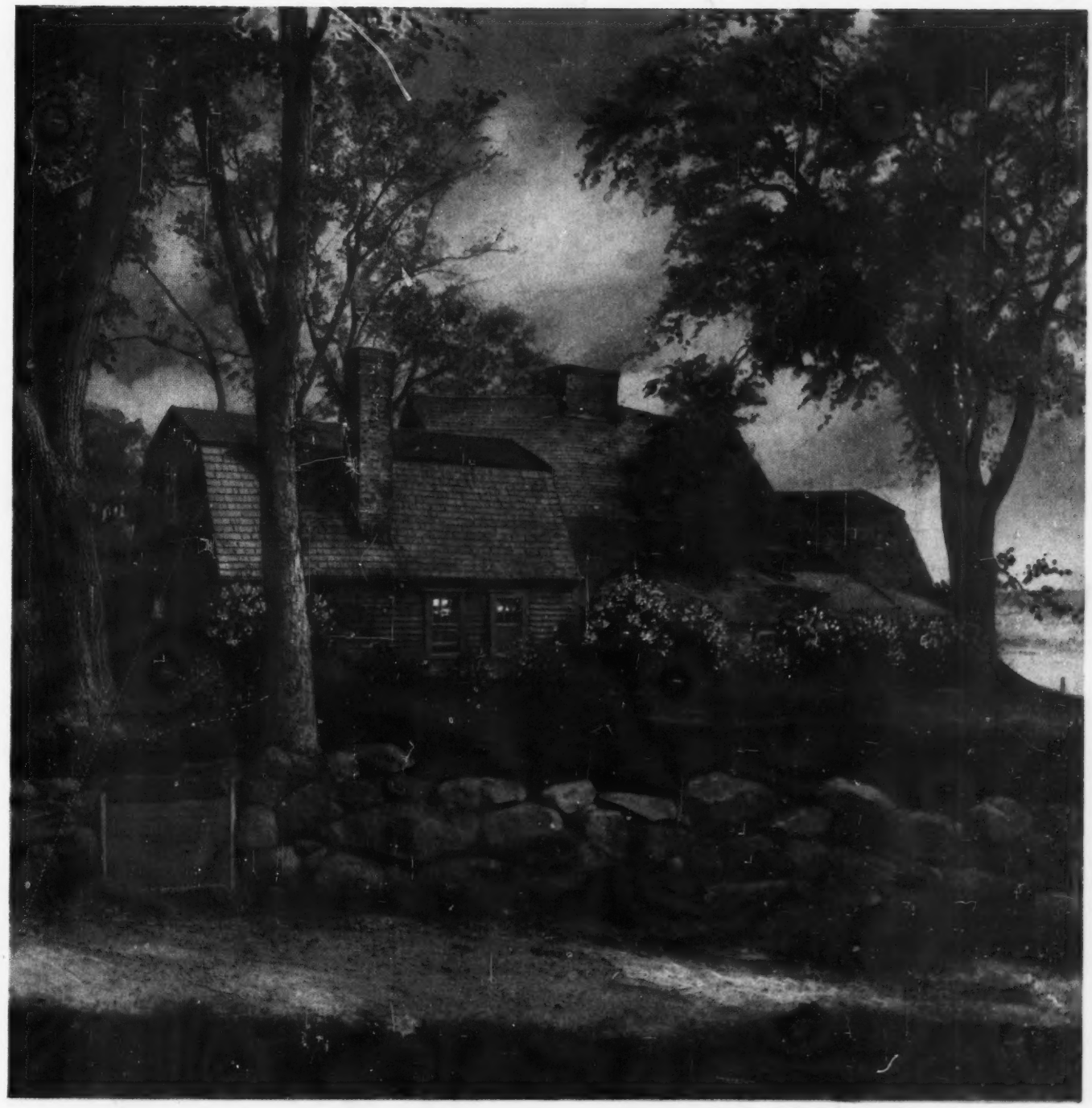
The Magazine

ANTIQUES



AUGUST
1930
Price 50 Cents

William and Mary matched pieces

MATCHED William and Mary Highboy and Lowboy, c. 1680 in Walnut Veneer. Early drop handles on drawers. Cup turnings on legs.

These two pieces formerly belonged to Eugene Bolles, whose collection is now at the Metropolitan Museum of Arts, the gift of Mrs. Russell Sage.

ISRAEL SACK

Specializing in American Antiques of the Revolutionary Period

85-89 CHARLES STREET, BOSTON 114 EAST 57th STREET, NEW YORK

Old English Galleries

86 AND 88 CHESTNUT STREET, BOSTON, MASSACHUSETTS

Telephone: Haymarket 6466

131 EAST 57TH STREET, NEW YORK

Telephone: Plaza 6765

A rare carved walnut Queen Anne Love Seat in soft green damask, *Circa* 1710. Length at back, 2 feet 10 inches, length at front, 3 feet 2 inches, back inside, 1 foot 9 inches, outside, from floor, 3 feet 1 inch.

Both the Boston and New York Galleries remain open during the summer months and you will enjoy looking over our constantly changing collections in the quiet, dignified, and homelike atmosphere of the individual rooms.

FURNITURE — MIRRORS — PICTURES — TAPESTRIES

TEXTILES — WATERFORD GLASS

A LARGE COLLECTION OF GEORGIAN SILVER AND CHOICE EARLY SHEFFIELD PLATE

Member of The Antique & Decorative Arts League, Inc.

Member of Antique Dealers' Association, Inc.

NOW IS THE TIME TO TALK *of* MANY THINGS

YOUR HOOKED RUGS: Before very long I shall make some alterations in my hooked rug plant. But I want to accomplish the work without inconveniencing my clients who send their rugs to me by the hundreds and thousands to be repaired. Rugs forwarded at once I can take care of promptly. Later there may be some delay. In sending rugs for repair, please be sure to tag *each one* with your name and address.

If you need to replenish your rug supply, I still have a superb collection of hooked rugs ranging in size from charming little door mats to coverings large enough for a good-sized floor. And if you wish for an interspersing of braided rugs, I am showing a fine assortment in delightfully harmonized colorings.

MILL STONES, WELL HEADS, PANELING: A mill stone about the neck may be a burden, but mill stones about the country place serve many useful and decorative purposes. I have a most interesting supply of them, as well as a group of ancient well heads, any one of which will give your garden a focus of enduring loveliness.

During the past few years, too, I have supplied architects and home-builders with enough old paneling, old timbers, old doors, windows, and various lumber to construct a town. I am still able to meet almost any demand for such items.

FURNITURE: Some dealers specialize in rare, expensive antique furniture; some in cheap, second-rate items. I buy whatever I believe to be both excellent and intrinsically interesting. Some of my furniture is costly; some of it is relatively inexpensive; but none of it is commonplace. My collection is so full of delightful surprises that you should not miss it.

HOSPITALITY: To give visitors to historic Ipswich the assurance of adequate comfort in an old-time atmosphere, I have opened THE BURNHAM ANTIQUE INN, one of the quaintest spots in all New England.

So place Ipswich on your summer itinerary without fail, and let me add to the enjoyment of your visit

Ralph Warren Burnham

Eighth Generation in America

IPSWICH, MASSACHUSETTS

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SHOPS
★

Selected from our American furniture . . (at left) an unusual, scroll-top New England highboy. From our English furniture, a group showing Chippendale and Queen Anne pieces. Visitors are invariably surprised at so extensive a display of genuine antiques. We offer moderate examples as well as elaborate ones, selected for their merit.

Those interested in American cabinet makers will enjoy getting our Register

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EIGHT FIFTEEN MADISON AVENUE
NEAR SIXTY-EIGHTH STREET · NEW YORK CITY
ESTABLISHED IN THE YEAR NINETEEN HUNDRED FIVE

AMERICAN AND ENGLISH ANTIQUES

A Queen Anne Marquetry Desk

The mellowness of the old wood, the unusual beauty of the veneer and sea-weed marquetry, and the fine brasses make this Queen Anne pedestal writing table a piece of exceptional appeal to those interested in old furniture. Bristol's collection contains many fine pieces of equal distinction and charm. The Bristol Galleries are the largest in this country and will well repay a visit from those desiring to secure antiques of exceptional quality.

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GRANDFATHER CLOCK. BLOCK AND SHELL CASE BY JOHN GODDARD OF NEWPORT.

An exceptionally fine example of Newport workmanship is this mahogany case. Worthy of it is the beautifully painted dial with its lunette showing the changing phases of the moon. Case and works are entirely original and in perfect condition.

Mr. Kaufman's new shop offers a distinguished collection of early American antiques in a setting devised to facilitate their inspection. He cordially invites visits from all persons interested in fine specimens of old-time craftsmanship and in their suitable environment.

Forthcoming

Antiques Expositions

BOSTON

SECOND ANNUAL BOSTON ANTIQUES EXPOSITION

Hotel Statler, December 1 to 5, 1930

NEW YORK

THIRD INTERNATIONAL ANTIQUES EXPOSITION

Grand Central Palace, February 27 to March 7, 1931

PHILADELPHIA

SECOND ANNUAL PHILADELPHIA ANTIQUES EXPOSITION

Bellevue-Stratford Hotel, May 4 to 9, 1931

The Expositions already conducted in the above cities have been notably successful in extending public interest in the acquisition of antiques, in establishing new and advantageous contacts between exhibitors and potential clients, and in accomplishing direct sales involving financial transactions of large magnitude. They have been marked by a steady growth in attendance and by increased participation by leading dealers in antique furniture, paintings, and accessory objects of art.

The same management that conducted these events will supervise their repetition on a still more impressive scale in the fall of 1930 and the spring of 1931.

To be assured of adequate space and satisfactory location, prospective exhibitors should make their reservations promptly.

Full information may be obtained on application to

ANTIQUES EXPOSITION COMPANY, INC.

Executive Offices: 115 Broadway, New York City

Telephone: BARCLAY 8074 *Cable Address:* ANTEXPOS, NEW YORK

An example of Gebelein silversmithing: Sauce boat adapted from one made by John Burt, one of the early Boston silversmiths who worked during the years from 1691 to 1745. This modern piece, being made by hand, is a rarity itself.

Headquarters for fine

SILVER

Antique and Modern

Whether your quest be specimens dating from the early artisans or pieces newly wrought by contemporary craftsmen, it is natural and wise—though the opportunity is unique to-day — to seek silver in the shop of the silversmith.

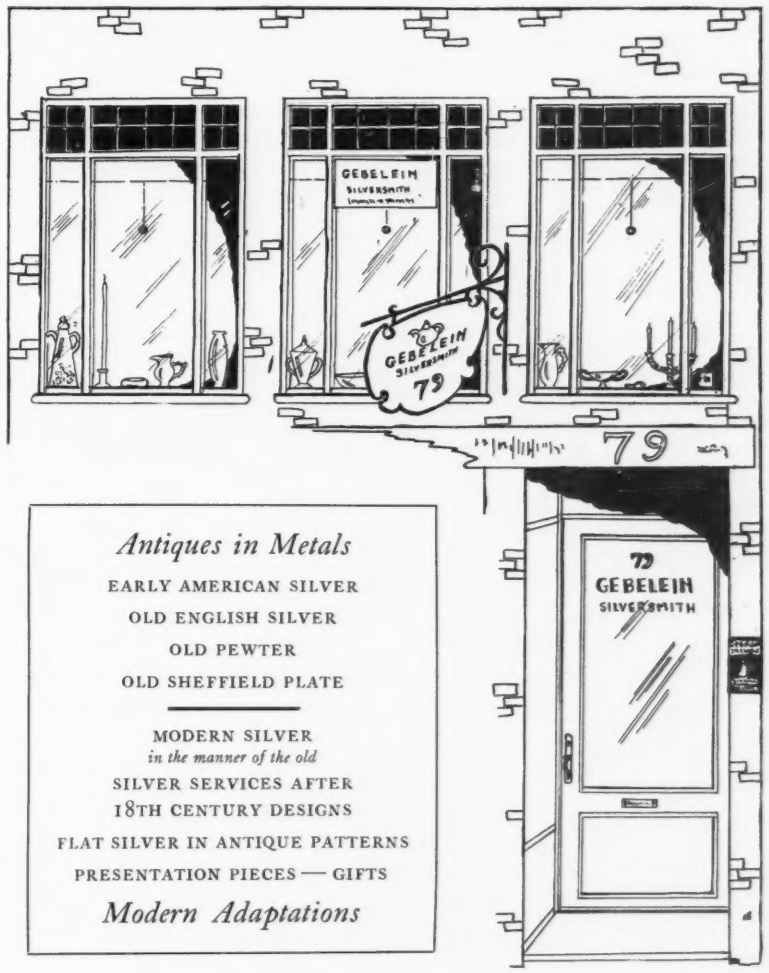
With a remarkable collection of early American silver, selected examples of old English silver, together with Scottish, Irish, and Continental pieces, the Gebelein resources offer much not only to the collector but to all who love old silver.

In the workshop *treasures of the future* are in the making. Here new silverware is fashioned by the olden methods, and the finest traditions of the craft as handed down from the early makers are observed in the present production of silver for family, church, and presentation.

GEBELEIN—*Silversmith*

79 Chestnut Street
BOSTON

Foot of Beacon Hill



Antiques in Metals

EARLY AMERICAN SILVER
OLD ENGLISH SILVER
OLD PEWTER
OLD SHEFFIELD PLATE

MODERN SILVER
in the manner of the old
SILVER SERVICES AFTER
18TH CENTURY DESIGNS
FLAT SILVER IN ANTIQUE PATTERNS
PRESENTATION PIECES — GIFTS

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Old English Sheraton Mahogany Sideboard
Has bow front beautifully inlaid with Satinwood; fitted with bronze lion head and ring handles; *circa 1810.* 4 feet long.

Pair of Sheraton Mahogany Knife Boxes
Inlaid with Satinwood; fitted interior; *circa 1830.* Antique Georgian Sheffield Urn; *circa 1810.*

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ANTIQUES *and* DECORATIONS

A CHARMING CORNER effect in the Rosenbach Galleries is attained by these items of interest and beauty. The Queen Anne decorated corner cupboard, *circa 1775*, is from the Temple Collection. An antique Chinese white porcelain jar and cover decorated in green, Kien Lung, stands on the small antique Sheraton work table, *circa 1800*. Above hangs a painting of Washington, on glass, and on the right is a fine old Chippendale ladder-back elbow chair, *circa 1770*.

OUR 15 EAST 51ST ST. ESTABLISHMENT IN NEW YORK IS DEVOTED EXCLUSIVELY TO RARE BOOKS, MANUSCRIPTS, AUTOGRAPHS, AND FINE PRINTS.

A genuine old Staffordshire figure of Benjamin Franklin, 14 inches high, in proof condition.

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and
A Beautiful Home is a Joy Forever"

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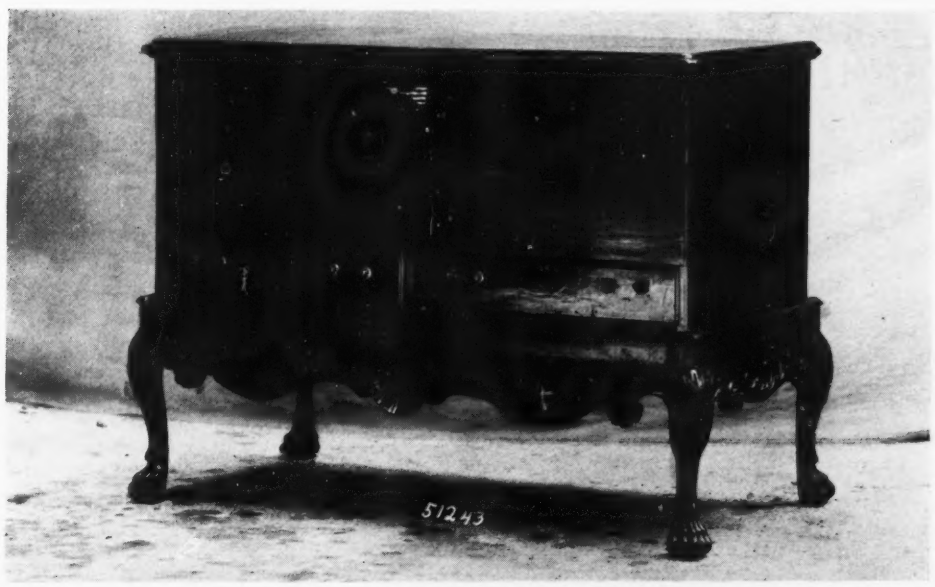

CHIPPENDALE MAHOGANY RUG CHEST in its original untouched condition
Height, 38 inches; Length, 49 inches; Depth, 24 inches

H. C. Valentine & Company

ANTIQUES

RICHMOND VIRGINIA

The Basis of Confidence

originates from fair dealing, honesty, and mutual welfare —exemplified by twenty-eight years of handling antiques.

Author of *Early American Bottles and Flasks*, an authoritative history of glass making in the United States. 2 Volumes, $20.

The spacious shop contains the largest collection of refinished furniture and appurtenances in New Hampshire. Superiority of design, excellence of condition, and freedom from restorations will be found characteristic of items displayed at The Wilson Tavern Shop. This assortment has been widely and wisely gathered and offers an extensive range of choice.

THE WILSON TAVERN SHOP CONTAINING OVER 300 PIECES OF REFINISHED FURNITURE

Authority on Early American Glass and Firearms

A Shop of Unusual and Appealing Antiques

Firearms, fine china, bottles, prints, metalware, lamps, chandeliers, mirrors, hooked rugs, and numberless other items expertly chosen.

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ESTABLISHED 1902

PETERBOROUGH *Telephone 277* NEW HAMPSHIRE

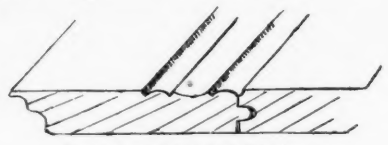
Branch: Landlord's Inn, Templeton, Mass.

Master's Bedroom in Country House. Clear Michigan Pine Paneling.

BEAUTY is the only excuse for paneling; and beauty implies the work of competent artists. To persons considering the installation of paneling in new houses or old, Davenport-Brown suggests the employment of a skilled architect for making the design. Only in this way may correct proportion and suitable detail be assured.

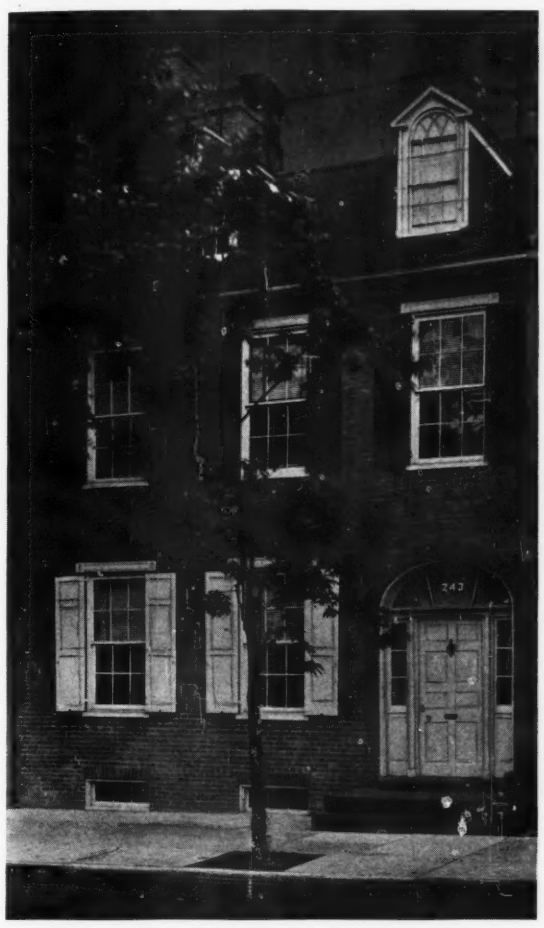
Following that, Davenport-Brown Company's corps of craftsmen are ready to carry out the architect's drawings, with a degree of perfection in the selection, matching, and joining of woods that will insure an enduringly beautiful result.

Only in the case of wainscot sheathing is it safe to use finish of authentic stock design. There, too, the careful selection of the true New England white pine is necessary to create the correct atmosphere. Boards of this type are carried by Davenport-Brown Company and would be shipped on short notice, ready-crated. Any good carpenter can install them.



Detail of Molded Wainscot

DAVENPORT-BROWN COMPANY, 285 WASHINGTON STREET, SOMERVILLE MASSACHUSETTS



After almost a year of restoring and repairing with old wood work, hardware, and the like, we have moved into this old house at

243 East Market Street

We wish to take this opportunity to invite our many old friends to visit us here at our new home which we have furnished from top to bottom with fine American antiques, mostly of Pennsylvania origin.

Of course, we still have our shop at

304 West Market Street

together with our two large warehouses filled with one of the finest stocks of Antiques in Pennsylvania.

JOE KINDIG, JR.

York, Pennsylvania

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3¼ in. x 2½ in. Plate. 2 in. and 2¼ in. Centre, Post to Post.
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Sack craftsmen take particular pride in re-creating old brasses with every feature of the original reproduced in detail. All Sack reproductions are of authentic design.

The plate handles shown are made with escutcheons to match.

The bedpost covers are suitable for use on beds of any period.

We are able to reproduce any odd design in brasses or knobs. Send us your sample — quotations gladly given when requested.

Write for catalogue illustrating complete line of Sack reproduction hardware. Price 50c (free to dealers).

I. SACK *Dealer Inquiries Invited*

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Reproduction Bedpost Ornaments

3¼ in. x 1¾ in. Has Domed Centre. To be used where bolt head is not countersunk.

No. 3802

Exact replica of an Early American bedpost cover. Diameter, 1½ in.

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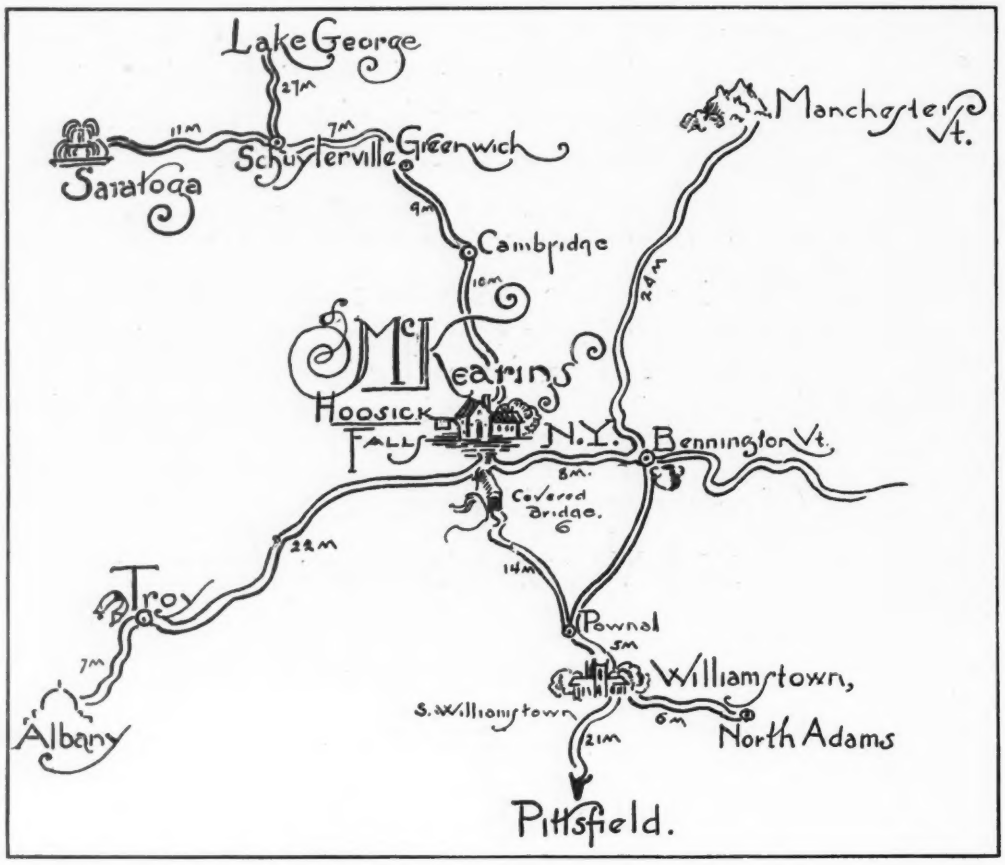

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ALL ROADS LEAD TO HOOSICK FALLS, NEW YORK. YOU CAN PROVE IT BY THE MAP. OUR SHOP AT HOOSICK IS OPEN ALL YEAR.

RARITIES IN EARLY GLASS & POTTERY

THE UNUSUAL IN FURNITURE & ACCESSORIES

AND HOOSICK FALLS
NEW YORK

THE REED MANSION AT WALDOBORO

WARREN WESTON CREAMER

THE REED MANSION
WALDOBORO, MAINE

THE summer tour which fails to include the coastal highways of Maine, or that stops short of picturesque Waldoboro and the famous old Reed Mansion can hardly count as a tour at all. Just now Warren Weston Creamer has assembled in the Mansion the largest and most varied collection of antiques which the ancient place has ever seen. Outstanding pieces of furniture, and simple rural types besides; Currier & Ives prints in larger variety of desirable subjects than ever before; a room of glass, full to overflowing. As for hooked rugs, the finest ever made come from Maine, and Warren Weston Creamer has the best of these.

Mr. Creamer will be in Waldoboro during the summer and assures visitors of his personal attention.

Interesting detail from one of the drawing rooms

King Hooper Mansion

8 HOOPER STREET · MARBLEHEAD, MASS.

Genuine American Antique Furniture and Contemporary Decorations

Seventeenth and Eighteenth Century Interiors

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY

AN EXTREMELY RARE EXAMPLE OF AMERICAN PILGRIM CENTURY FURNITURE
THIS TABLE TIPS AND TURNS, IS MADE OF WALNUT, AND IS IN UNTOUCHED ORIGINAL CONDITION

JUDGE ROBERT AUCHMUTY, JR.

BY

1705 - ROBERT FEKE - 1750

THE ROBERT C. VOSE GALLERIES

ANNOUNCE AN IMPORTANT EXHIBITION OF

COLONIAL PORTRAITS

CELEBRATING

THE TERCENTENARY OF THE FOUNDING OF THE MASSACHUSETTS BAY COLONY

1630–1930

559 BOYLSTON STREET — BOSTON, MASS.

AUGUST, 1930

As a measure of convenience and of greater protection in the mail, ANTIQUES for July was rolled and wrapped for forwarding to subscribers, instead of being shipped flat in its accustomed container.

The move appears to have been rather generally unpopular; for a number of letters of protest have been received from readers. Some of them express the fear that copies of the magazine are liable to acquire an unbecoming permanent wave that will render them ineligible for binding, while others voice objections to waiting for the pages to unwind sufficiently to be readable.

ANTIQUES is more than happy to receive such tangible assurance of the watchfulness of its friends, and of their jealous regard for its good repute and good appearance as well. In deference to that regard, wrappers are henceforth forsworn in favor of the more sightly, even if less protective, envelope.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

Fairbanks House (*1636*), Dedham, Massachusetts		Cover
Sir William Pepperell — From a Portrait by John Smibert		Frontispiece
The Editor's Attic		113
John Smibert	*Cuthbert Lee*	118
The Beginnings of American Silver	*C. Louise Avery*	122
The Houses of the First Settlers in New England	*George Francis Dow*	127
Educating the Early American	*Willard Emerson Keyes*	131
Forefather Firearms	*Charles D. Cook*	133
Views from the Colonial Village at Springfield, Massachusetts		136
Notable Furniture of the Pilgrim Century	*Wallace Nutting*	138
A Pictorial Demonstration of Glassmaking		141
Cornelius Bradford, Pewterer	*Ledlie I. Laughlin*	144
Shop Talk	*Bondome*	146
New Delvings in Old Fields		152
The London Letter	*Guy Cadogan Rothery*	154
Current Books		160
Queries		164

(For general reference to ANTIQUES, consult the ART INDEX in any public library.)

Vol. XVIII, *No.* 2

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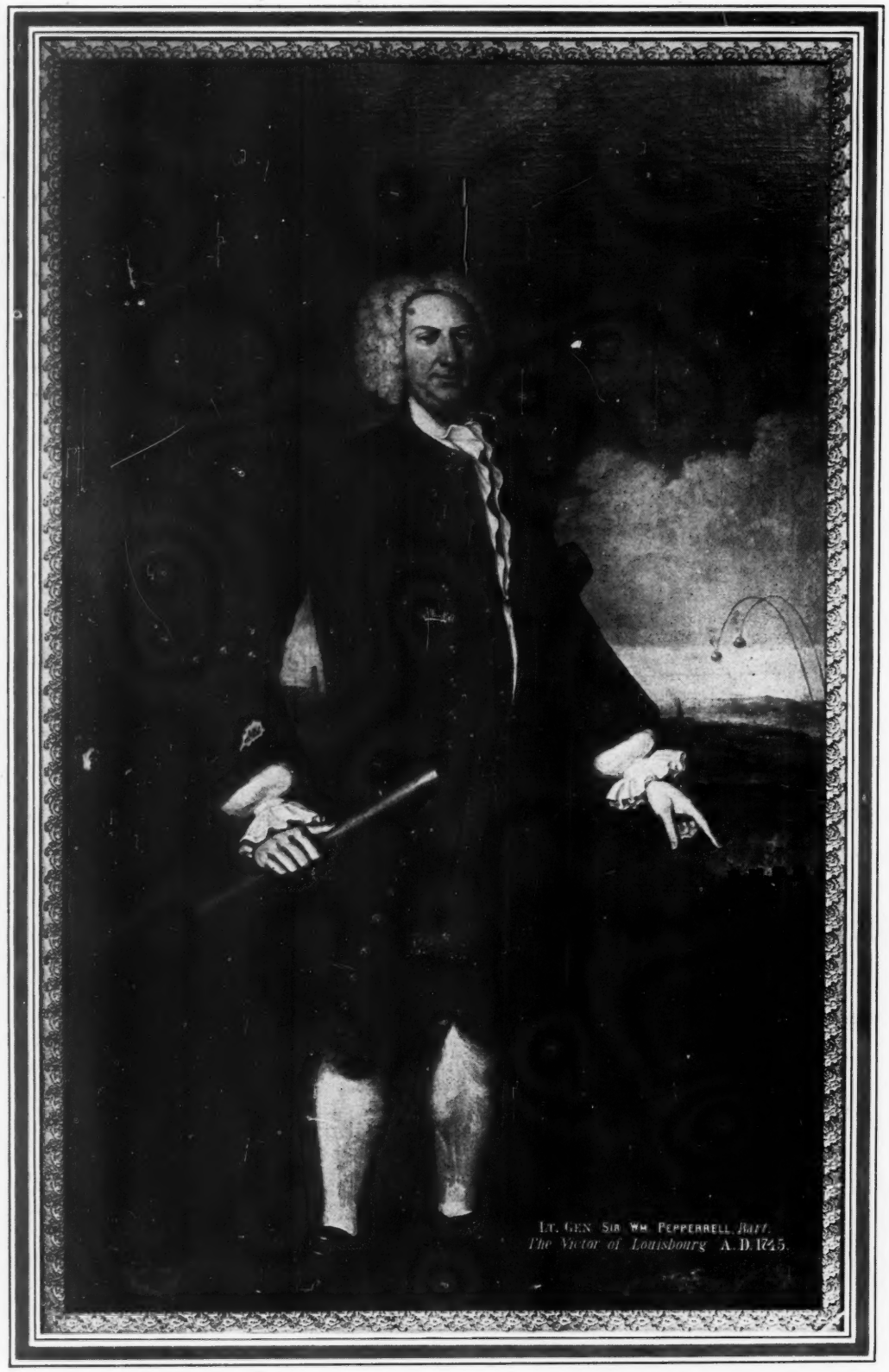
CABLES — ANTIQUES, NEW YORK

WRITING ARM WINDSOR CHAIR
NEW ENGLAND, *c. 1750*

A superb specimen with massive turnings and great dignity of proportions. Original black paint over frame of maple. One drawer. Condition excellent.

Henry V. Weil
ANTIQUES
247-249 East 57th Street
NEW YORK CITY



Sir William Pepperell

The organization of this typical full-length portrait of the period follows a set form, the landscape background depicting the event from which the subject derived his greatest fame — the siege of Louisburg. Longfellow owned a portrait by Mather Brown of the children of the younger Sir William.

From Essex Institute, Salem, Massachusetts

ANTIQUES

A MAGAZINE FOR COLLECTORS AND OTHERS INTERESTED IN TIMES PAST & IN ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVIII AUGUST, 1930 *Number 2*

The Editor's Attic

Concerning This Number

LARGELY in deference to the Massachusetts tercentenary, this number of ANTIQUES is devoted chiefly to a résumé of the more important souvenirs of American domestic life that have been handed down from the shadowy years of the Pilgrim century. Appropriately enough, emphasis has been placed on things of New England origin. Since, under the circumstances, it was virtually impossible to discover any considerable body of new material for publication, various recognized authorities were asked to present what they believed to be the most significant aspects of the old. So George Francis Dow, of the Society for the Preservation of New England Antiquities, has brought together photographs of several ancient New England dwellings, and has supplied notes by way of correcting current misconceptions as to pioneer modes of construction. Miss C. Louise Avery, of the Metropolitan Museum of Art, has picked out certain of the more important silversmiths of the early Colonial period, and has contrasted the products of different localities. Wallace Nutting, too widely known to require special characterization, gives a concentrated glimpse of the noblest of our forefathers' furniture. Cuthbert Lee, a competent and devoted student of American portraiture, analyzes the achievements of one of New England's earliest portrait painters. Willard Emerson Keyes, whose amusing but accurate studies of former habits and customs have, from time to time, illuminated the pages of ANTIQUES, contemplates that most zealous of New England's industries — the education of youth. Charles D. Cook condenses his wealth of knowledge concerning American firearms for the benefit of the casual collector. Ledlie I. Laughlin sketches the life of a little-known Colonial pewterer. The illustrations of glassmaking are sufficiently appropriate, though general in their application.

Of the more commonplace appurtenances of living, America's first hundred years have left us little or nothing that may be either pictured or satisfactorily described. Probably we should be thankful that, for the better part of three centuries, inherent value has preserved some silver; family pride, some portraits; convenience, some furniture; and sentiment, some scattered personal souvenirs from the first settlements along the Atlantic seaboard.

Such things bear happiest testimony to the essential humanness of our Puritan forbears — their fortunate inability to satisfy the demands of spiritual hunger solely with the astringent fruits of righteousness. In repeating this testimony — though in abbreviated and partial form — ANTIQUES believes that it is rendering the sincerest possible homage to those stern folk who laid the foundations of the New England commonwealth.

Puritans and Pilgrims

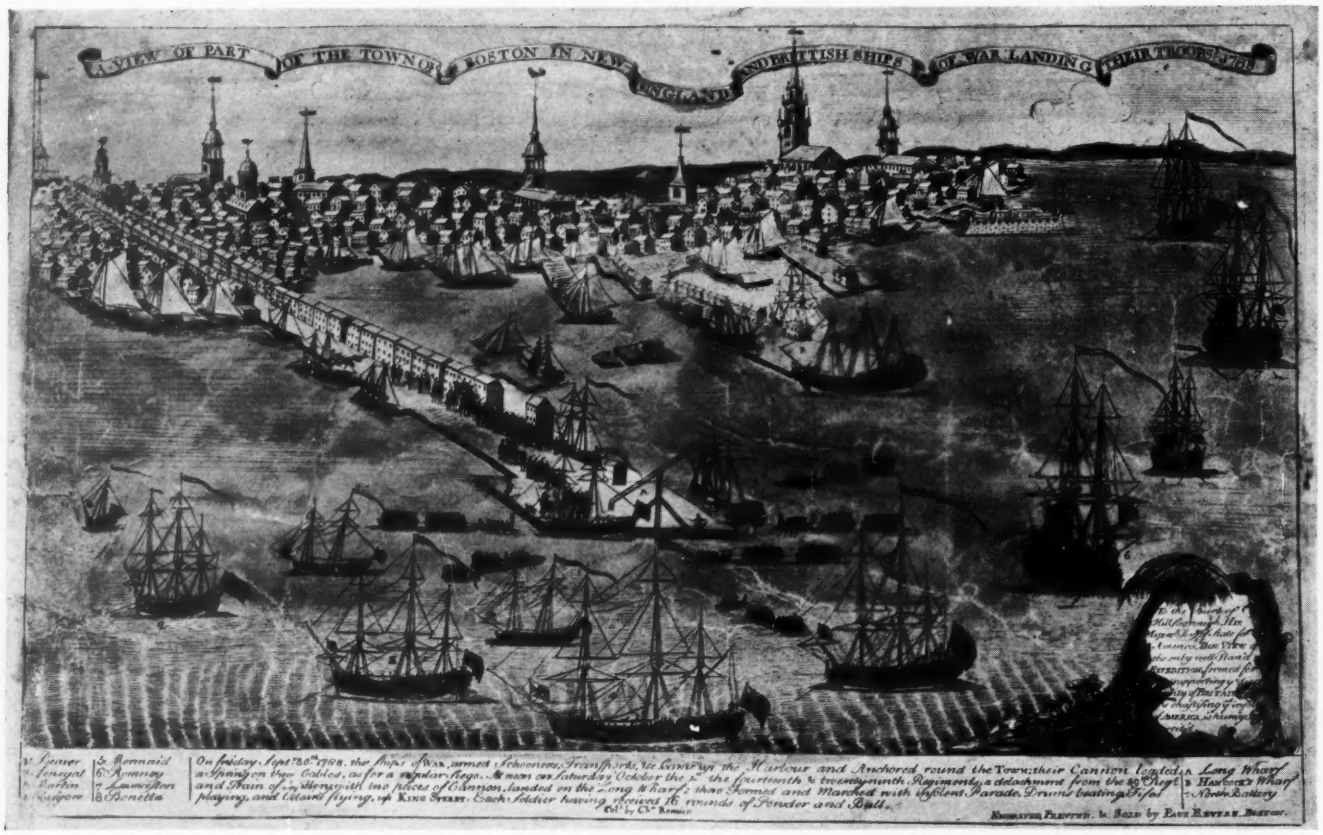
ALL the Pilgrims were Puritans, but the Puritans of Salem and Boston were not Pilgrims. The Puritans were so named because they insisted upon purifying Protestantism of everything Romish in its liturgy and ceremonial. Most of them hoped to effect their reforms from within. A few extremists among them, however, demanded a complete separation of church and state, and recognized no civil or ecclesiastical authority in spiritual concerns. The Bible was their only guide in matters of faith and practice. Coming from the humbler walks of life, they were, in the main, tinkers, weavers, farriers, servants, small shopmen.

Towards the close of Elizabeth's reign, these Separatists established independent congregations here and there in England. They became unpleasantly vociferous, and were, in consequence, frequently dispersed or clapped into jail. Some of their leaders were put to death. Eventually, several congregations sought refuge in Holland. One, from Scrooby, settled at Leyden, in 1609, and became the nucleus of the New England pilgrimage of eleven years later.

Although these exiles managed to exist in their new abode, their lot was a hard one. Still English to the core, they feared that their children might become half Dutch. Furthermore, while they were allowed to worship as they pleased, they were so scandalized by the Dutch love of pleasure that they felt Holland to be no fit place in which to nourish the integrity of their faith. Accordingly, the little company determined to find a new asylum in one of the English land grants in the wilderness of America. After much tribulation, they set out on their adventure in the *Mayflower*, established the Pilgrim colony in Plymouth, in 1620, and began their great experiment in freedom of worship and democratic government.

The Puritans who founded Salem, in 1628, and Boston, in 1630, were of a different stamp from the Pilgrims. They were men of a higher social order — knights, and squires, and substantial men of wealth. They brought in their train mechanics, farmers, soldiers of fortune, servants. Their purpose was twofold: to set up trade with the natives and to establish a church that should be safe from external dictation or persecution. In spite of the harrying they had suffered in England, they deemed it an honor to call the Church of England their mother.

Unfortunately, their encounter with intolerance in the old home had taught them no charitableness. Their theocracy in Salem and Boston was as autocratic as that of the Judges of Israel. The magistrates were the ministers. The franchise was restricted to members of the church, and the ministers dictated



A Paul Revere Engraving

An advertisement of this print appeared in the *Boston Gazette and County Journal*, for April 16, 1770. Actual publication appears to have been somewhat later. The discrepancy between its two inscriptions has never been satisfactorily explained.

the conditions of church membership. Anyone who ventured to oppose their despotic rule was banished from the Colony. A few Quakers were hanged. Still, as time passed, and thousands of fresh Colonists came out from the mother country, the Puritans of Massachusetts Bay were compelled to modify the harshness of their rule. The last unbridled exhibition of their tyranny was seen in the persecution of the witches in Salem.

The Pilgrims of Plymouth had a more open-minded and tolerant attitude. Their experience in Holland, under Pastor John Robinson, had shown them that no creed or sect has a monopoly of spiritual truth. The civil power in Plymouth was not vested in a ministerial oligarchy. Every head of a family had a vote. Every church in the colony carried on its affairs as an independent congregation, subservient to no episcopacy or presbytery. Eventually, the Puritans in Salem, and later in Boston, adopted the practices of the Plymouth Separatists, who were the parents of historic Congregationalism.

Did Paul Revere Contradict Himself?

Among some early American prints recently exhibited at Goodspeed's in Boston, by way of a tercentenary gesture, was one of the rare depictions of the landing of British troops in Boston, October, 1768, engraved by Paul Revere, and colored by the hand of Christian Remick. It is here reproduced for the benefit of those to whom it may be unfamiliar. All things considered, this copperplate engraving is a very tidy bit of work, so much tidier, in fact, than many of Revere's productions as to suggest queries concerning that master's claim to its authorship.

The doubt increases with a careful reading of the two inscriptions accompanying the engraving. The one framed in a cartouche at the right is an obsequious dedication to Lord Hillsborough:

To the Earl of Hillsborough. His Majesty's Serv't of State for America, This View of the only well Plan'd Expedition, formed for supporting ye dignity of Britain and chastising ye insolence of America, is hum'y Inscrib'd.

The lines below the picture read as follows:

On friday Septr. 30th 1768, the Ships of War, armed Schooners, Transports, &c. Came up the Harbour and Anchored round the Town; their Cannon loaded, a Spring on their Cables, as for a regular Siege. At noon on Saturday Octo'r the 1st, the fourteenth & twenty-ninth Regiments, a detachment from the 64th Regt and Train of Artillery, with two peices [*sic*] of Cannon, landed on the Long Wharf; there Formed and Marched with insolent Parade, Drums beating, Fifes playing, and Colours flying, up King Street. Each Soldier having received 16 rounds of Powder and Ball.

Andrews, in his book *Paul Revere and His Engravings*, points out the contradiction in sentiment between these two inscriptions. "It may be a question," he remarks, "whether the impressions issued in 1768 have the second inscription." But where is a copy of those early impressions to be found? If there is question of their having carried the second inscription, may there not be a corresponding doubt concerning the character of the accompanying signature? Perhaps someone will solve that mystery.

The Attic can contribute no information beyond noting that in the *Boston Gazette and County Post and Journal* for October 16, 1769, Christian Remick "lately from Spain begs leave to inform the public that he performs all sorts of drawing and water colors . . ." and that "specimens of his performances, particularly an accurate view of the blockade of Boston, with the landing of the British troops on the first of October, 1768, may be seen at the Golden Ball and Bunch of Grapes Tavern, or at Mr. Thomas Bradford's North End, Boston."

From this, it would be easy to infer that Remick had drawn the original design for Revere's engraving. Were this the case, however, the artist's name would normally appear on the print as delineator. Yet, even to grant Remick's authorship would still leave unexplained the discrepancy between the two inscriptions. In spite of his tendency to copy other men's work, Revere

would hardly have taken the trouble to transcribe a dedication quite at variance with his own feelings, and then to offset its implications by adding a few lines of contrary tenor. It seems more likely that the enterprising patriot somehow procured a plate by another engraver, and, without spending time to make any radical erasures on its surface, contented himself with adding a few words of antidote. While such a notion may be purely suppositious, the observer will, nevertheless, probably admit that the lettering of the two inscriptions is the work of two different hands.

Realism or Romance?

To Mrs. J. Insley Blair of Tuxedo Park, the Attic is indebted for opportunity to reproduce what may be an eyewitness representation of one of those Indian uprisings that occasionally enlivened Colonial days in New England. The portrayal appears on a curious old pine box, lightly covered with a thin coat of paint, against which the dramatic scene is wrought in a heavier impasto.

The precise significance of this scene is not easily interpreted. On the box front, at the left, rises a quite stately mansion guarded by two easily recognizable New England elms. No white victims of the attack are to be seen. Perhaps they have escaped. Perhaps they are locked as securely as possible within the mansion, upon the roof of which we perceive a towering Indian enthusiastically engaged in demolishing a chimney. Other Indians have climbed among the branches of the elms, whence their heads protrude like that of Zacchæus in the woodcuts of early primers. The remaining space on both front and sides of the box is filled with savages apparently either executing a war dance, or slaughtering an orchard.

Whence came this strange work of art, and to what historical tragedy does it offer crude memorial? Found in Deerfield, Massachusetts, the box has been accepted as a memento of one or other of the two disasters that overtook that community in its infancy. Such a belief the Attic cannot fully share. Not only does the general character of the box imply post-Revolutionary manufacture; but the dwelling upon its front bears the lineaments of latish eighteenth-century architecture. It was in 1675, however, that the first massacre in Deerfield gave Bloody Brook its grim appellation; and in 1703, during the French and Indian War, that a second enemy incursion laid waste the village. If, then, the box and its decoration record either one of those dread occurrences, their significance is diminished by obvious discrepancies of date. Yet the delineation is so vivid, so sincere in actuality of detail, as to argue strongly against its having been based on hearsay, or drawn exclusively from an imagination inflamed by the tales of a grandmother.

If the Attic is correct in its ascription of date to this box, it may well be equally correct in its surmise that the painting probably commemorates the Tory and Indian raid that harried the White River Valley of Vermont in mid-October of 1780. On that occasion, the loss of life among the settlers was small; but the destruction of property was great. In and about the town of Royalton, twenty-one houses and twenty barns were burned, and a considerable quantity of live stock was either killed or carried away. Beneath the tall elms of Royalton, a monument recalls this last of the Indian outrages in New England. Another monument may be Mrs. Blair's extraordinary box.

Mr. Gay Answers Miss Donnell

From Eben Howard Gay of Boston, donor of the Chippendale Room in the Boston Museum of Fine Arts, comes a reply to the discussion of this room that was published in Antiques for May. If space were available at the last moment before going to press, Mr. Gay's communication would be accompanied by a reprint of all the illustrations previously used. Under the circumstances, that is impossible. It is perhaps necessary to add

Painted Box (*eighteenth century*)
The decoration represents an Indian raid on a Colonial home. What historical event does it memorialize?
From the collection of Mrs. J. Insley Blair

only that the editorial line accompanying Miss Donnell's article had no intent other than to indicate full recognition of the French implications of the room in question. Evidently, however, ANTIQUES was in error as to the date when the notice referred to was posted. With this brief word of introduction, the Attic retires in favor of Mr. Gay, who is fully able to speak for himself:

THE CHIPPENDALE ROOM IN THE BOSTON MUSEUM

Under the above caption, in ANTIQUES for May of this year, Miss Edna Donnell offers a criticism of the much admired Chippendale Room in the new wing of the Boston Museum of Fine Arts, which is misleading both in its presentation and in its deductions.

The only justification that she presents for writing upon a subject which "has been so much illustrated and described that further discussion of it might seem superfluous" is to refute an alleged claim on my part that Thomas Chippendale was the designer of the room. In support of her position, she quotes the following sentence from my monograph upon the Woodcote Park room: "A tradition that Thomas Chippendale designed the room seems to be justified by the decorative motives employed."

What she does *not* quote are my sentences immediately following: "However, we have no evidence that the famous cabinetmaker designed rooms — *rather that his activities were confined to the designing and building of furniture*. In the absence of documentary proof, it is not the less evident that the designer, *whoever he may have been*, was deeply imbued by the tenets of the Chippendale school."

Miss Donnell, in "greatly abbreviating," has removed from its context the single sentence first quoted, thereby misleading readers unfamiliar with my monograph into thinking that I had claimed Chippendale as the designer of the room, when both clauses, read in the sequence which she evades, show that my contention is *exactly the opposite*. Having thus obscured my reasons for attributing the room to some designer *other* than Chippendale, she asserts that "Mr. Gay pursues a *strictly affirmative* method"; that either his "attribution of the Woodcote room to Chippendale should be accepted . . . or it must be so completely disproved as to leave no possibility of its cropping out in future discussions of Chippendale and the Chippendale style"; that "our purpose is not to criticize an ornate room, but only to query the contention as to its authorship." Thus Miss Donnell erects a man of straw in order to knock it down!

A note by the Editor of ANTIQUES precedes the subject matter, in which he states: "Since this article was written, the Boston Museum has posted the following descriptive notice of the room under discussion: 'This room, although essentially English, shows an indebtedness to the contemporary French style in its design.'" The only descriptive notice that has ever been used in connection with the room was posted by the Museum officials at its two entrances when the room was first shown to the public in November, 1928, and it remains unchanged. It contains, among other descriptive matter, the above quotation and bears the date of 1928. It is, therefore, apparent that French influence in the design of the room was recognized from the beginning — that it was no afterthought, either on the part of the Museum authorities, or of the donor. Indeed, this same French influence, predominant as it was both in English interior and furniture design in the mid-eighteenth century, especially commended this *room of the Chippendale period*, at the time of its selection, as a representative example, and as a fitting background for the furniture of the Chippendale period which it was destined to contain.

Miss Donnell next proceeds to reflect upon the integrity of the room itself as an entity. We are given to understand that the impecunious Charles Brerewood, with "some talent for painting and a knowledge of architectural drafting," who made his home at Woodcote with Charles, sixth Lord Baltimore, between 1753 and 1760 (but, be it noted, *subsequent* to the completed interior improvements of the house, including the room under discussion), had a hand in shifting integral parts of their decorative features from one room to another. She more than intimates that the ceiling painting of *Apollo and the Muses* was originally in the "Painted Room"; that the chimney-piece carved with Æsop's fable of the *Dog and his Shadow* was, at one time, in the morning room; and that it must, or ought to, have had a straight mantelshelf; and, finally, that the four overdoor inserts were the result of Brerewood's manipulations. Hasn't Miss Donnell forgotten something to complete this mixture? May not Brerewood have brought down from the attic something else she has failed to mention?

In the light of the unity and harmony of the room itself, an achievement not easily attained, as every designer knows, these are but idle suppositions, which would never have been advanced by anyone personally familiar with Woodcote. A visitor to the manor house may see, today, the original ceiling of the Chippendale room (which, unlike the wooden paneling, could not be removed) with the empty ellipse that formerly contained the Apollo painting now in the Museum.

She cites Walford's comments upon a "Painted Room" which might have contained the painting in question. He could have had reference only to a circular, domed room in the centre of the house, upon the plastered walls of which still appear painted mythological scenes, which, because of the nature of the material, have not been removed. The east wall (*See* ANTIQUES *as cited, Figure 1*) equally demonstrates the futility of Miss Donnell's attempt to dissociate the chimney piece from the panel above it, while the design of the latter precludes her theory that the former ever had a mantelshelf. Such a feature would have been as foreign to its flowing outlines as it would be in the English Rocaille mantel from the Victoria and Albert Museum, which, under Figure 5, she presents in her article.

No issue exists, therefore, upon whether the design of the Woodcote room was influenced by the French style of the period; for, as already explained, the "affirmative view" was clearly set forth at the outset in the descriptive notice at its two entrances. Nor does this fact call for any apology. Directly or indirectly, most forms of art are indebted to preceding or contemporary schools, and this was especially so during the eighteenth century. We all know that Chippendale, the cabinetmaker, drew upon widely different sources, wherever he discerned motives that he could successfully apply in his varied furnituré designs. This did not constitute plagiarism, a term that I have yet to learn has ever been applied to him.

Miss Donnell is of the opinion that the designer of the Chippendale Room "appropriated an assortment of Blondel's plates [from Blondel's *Maisons de Plaisance*], modified them somewhat, and recombined them into what he felt to be a satisfactory whole. . . . It is merely a literal but far from idiomatic translation — done, not improbably, by an Englishman none too well versed in the vernacular with which he was dealing."

Now this claim that the Woodcote doors, together with the other room panels and overdoor inserts, are a "literal translation" from the Blondel plates is where I take issue with Miss Donnell, and in support of my contention, I am prepared to meet her on her own ground by assuming for the sake of this discussion that Blondel's plates did influence the designer of the Chippendale room. I will furthermore confine my comparisons to the identical plates which she herself chooses in her article, i.e., Figures 6 and 7, representing the Blondel and Woodcote doors, and Figures 8 and 9, setting forth the Blondel and Wood-

cote overdoors. The present reader will thus be free to judge for himself whether the Woodcote designer, far from making a "literal translation," did not add a fresh note of beauty and a sense of design to whatever he may have found in the Blondel plates, thereby justifying himself in seeking inspiration from "the standard French treatise on the architecture of its period."

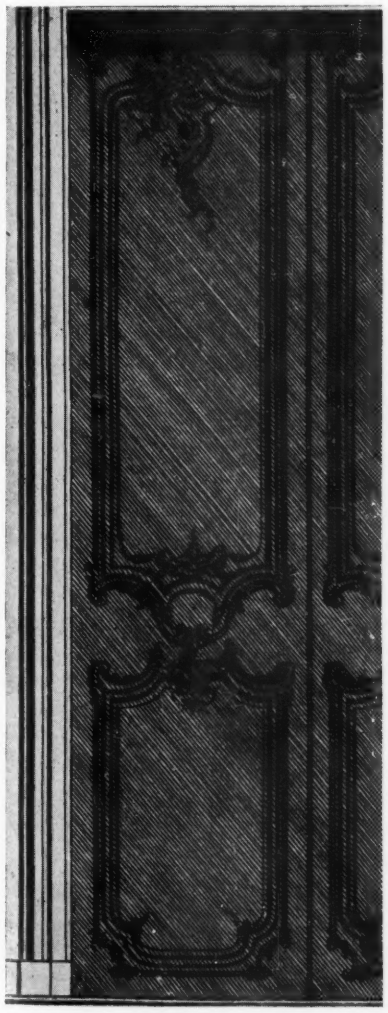
Comparing the details of the paneled doors of Blondel and Woodcote, illustrated in Figures 6 and 7 of Miss Donnell's article, she points out that "the hanging tendrils, which in the original design [Blondel's?] help to anchor the central field to its frame, have been omitted." I maintain that the Woodcote panels gain by the omission, inasmuch as the hanging tendril motive of the Blondel door is extraneous to the panel design, and so distracts the eye from its otherwise harmonious contours. Further departing from the Blondel plate, our Woodcote architect has strengthened his design by introducing a charming feature in the free line of the raised panels, well within the principal moldings.

Miss Donnell now appears somewhat at a loss to account for the fact that "the door panels, too, have been simplified, and their upper and lower units widely separated, as if the arrangement had been made to accommodate the huge applied lock, rather than the lock selected to conform to the pattern of the door." For the excellent reason, she is here advised, that, before the room or doors came into existence, these same locks were secured in Italy by Charles, sixth Lord Baltimore, together with the large oval ceiling painting and the four overdoor pastoral scenes, all of which formed the nucleus around which the room was designed and built by the architect whom he had employed. (*The Chippendale Room at the Museum of Fine Arts*, by Eben Howard Gay, p. 10.) This fact, ascertained after exhaustive research, may also serve to allay Miss Donnell's "confusion of mind" as to whether Lord Baltimore or Charles Brerewood "installed the major features of the present decoration."

Passing to the Blondel and Woodcote overdoors (Figures 8 and 9), Miss Donnell's comparative illustrations are fraught with inconsistency. Nothing could be clearer than the English handling of a French motive as here illustrated. The same analogy could be drawn between Chinese fretwork and that of English cabinetmakers; or, to go still further, the Renaissance façades of English and French architecture. The Blondel design for an overdoor is thoroughly French in spirit; the Woodcote overdoor is essentially English in its proportion and the vigor of its decoration. In judging an eighteenth-century architect's ability, it is just such variation and control of accepted models that count, and the unknown architect at Woodcote Park brought forth an admirable variant of a motive "in the French taste" of the period, regardless of Miss Donnell's personal preferences at a later day.

The Chippendale room needs no defense. Through its unity, harmonious proportions and the skilful decoration of its walls, varied by the introduction of appropriate inset paintings, it has brought æsthetic delight to many critical persons, and it will continue to do so. As a masterpiece of English eighteenth-century architectural design, it accords with the authoritative dictum of Mr. Oliver Brackett of the Victoria and Albert Museum:

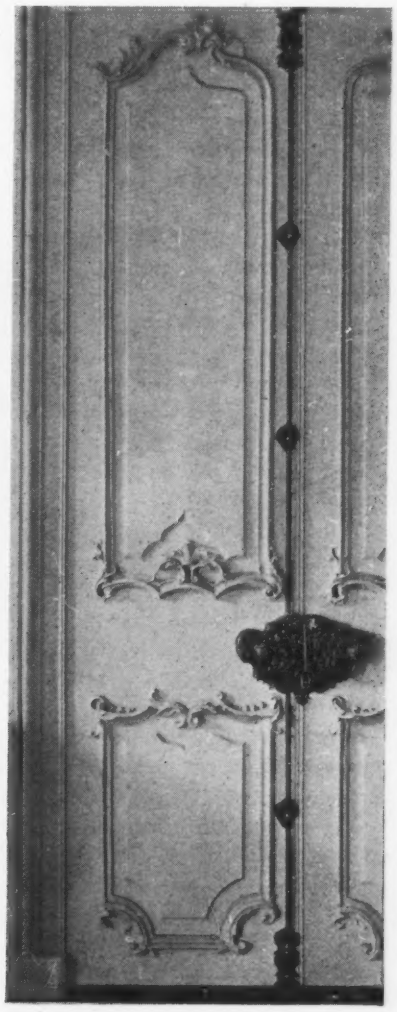
"English work, indeed, has ever had its own distinctive mark, and whatever the native workman borrowed from abroad he has speedily made his own . . . the intermingling of native craft and foreign design has given to the work spontaneity of treatment and picturesqueness of effect, and has imparted to it freshness, vigor and vitality."



PANELED DOOR BY BLONDEL

OVERDOOR BY BLONDEL

OVERDOOR FROM WOODCOTE



PANELED DOOR FROM WOODCOTE

John Smibert

By CUTHBERT LEE

Author of "Early American Portrait Painters"

EVERYONE who knows anything of American painting is acquainted with the brilliant period of Copley and Stuart. But we are only just beginning to realize how widely the portraits by earlier masters may extend our acquaintanceship with our ancestors of several generations further back. One of these masters, John Smibert, is represented in the families of his patron's descendants, as well as in many American museums, and in the National Gallery of Ireland in Dublin and the National Portrait Gallery in London. He typifies an American chapter in the history of painting that links the period of the Revolution with the distant past in Europe.

Smibert arrived in Newport, January 22, 1729, with Dean Berkeley, a high official of the Church of England, who planned a university in the Summer Isles (Bermuda) to train "the savage Americans" for the cultured life and for the ministry. As a member of the faculty, the painter was to be professor of fine arts for the future redskin savants. But his academic duties ended with the painting of his most ambitious work, the large group of Berkeley and his official family, now owned by Yale University.

The famous eighteenth-century connoisseur, Horace Walpole, Earl of Orford, in his *Anecdotes of Painting in England*, revised and published the notes of the deceased artist and engraver George Vertue, who had been a friend of Smibert and had worked toward a first extensive history of British painters. Smibert's inclusion in this work shows early recognition of his standing. The account states that he was born in 1684. The present writer, following the lead of Park, Morgan, Coburn, and Bayley, who have turned up newer data, has found record of his birth in Edinburgh, April 4, 1688, son of John Smibert, a litster, or dyer, and his wife Alison Bell.

Fig. 1 — BISHOP BERKELEY

One of the few signed Smiberts, inscribed, *Jo: Smibert fc 1728*. Berkeley was a renowned philosophical writer with a weakness for odd ideas, such as the belief that tar water could cure all human ills. The modeling of this portrait is impaired by loss of some of the top surface, and the color has suffered in the same way, showing part of the green under painting, which gave the principal masses of shadow and light. The lips are still very red, and the wig is lightly and freely handled. Another Smibert portrait of Berkeley is in the National Portrait Gallery in London.

From the Worcester Art Museum, Worcester, Massachusetts

Walpole states that he "served his time with a common house painter," and "came to London, where, however, he was forced to content himself at first with working for coach painters," and was then employed by dealers to make copies of old pictures. "His efforts and ardor at last carried him to Italy, where he spent three years in copying Raphael, Titian, Van Dyck, and Rubens, and improved enough to meet with much business at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted, against the persuasion of his friends, to embark in the uncertain but amusing scheme" of Berkeley. "Smibert, a silent, modest man, who abhorred the finesse of some of his profession, was enchanted with a plan that, he thought, promised him tranquility and honest subsistence in a healthful Elysian climate, and . . . engaged with the Dean, whose zeal had ranged the favor of the court on his side. The King's death dispelled the vision." In fact, however, the bursting of the bubble was due to the machinations of Walpole's father.

In 1724, Sir James Thornhill, a wealthy artist, opened, and maintained at his own expense, an academy of the arts, where Smibert is said to have been a student. In the interval between his coach painting (which probably meant the very skilful application of arms and of decorative scenes on elaborate equipages) and his trip to Italy in 1717, Smibert had returned to Edinburgh and established himself as a portrait painter. He is said first to have achieved notice by a portrait of a young negro from Martinique in the West Indies. But his performance failed to equal his ambition, and he went afield for larger opportunities to improve. In London, he was greatly aided by the patronage of the Earl of Bristol.

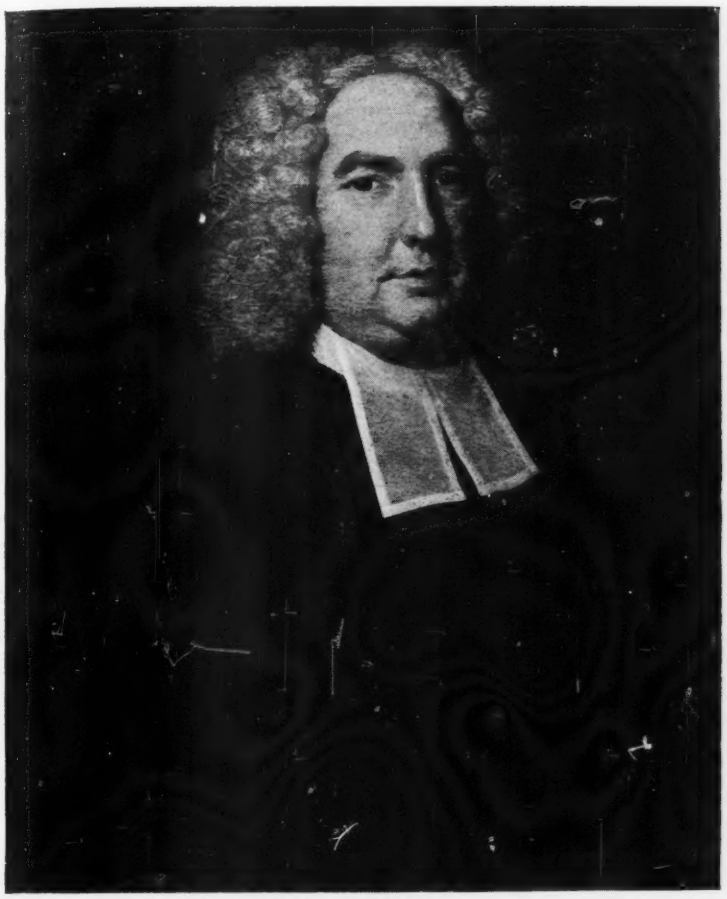


Fig. 2 — Reverend James McSparran, D.D.
One of the finest Smiberts in the modeling of the face and the portrayal of character. In handling, it bears some resemblance to the work of Copley, who is said to have been taught by Smibert. As Copley was not yet fourteen years old when Smibert died, his direct pupilship is unlikely; but we know that he studied Smibert's paintings. This portrait, painted, it would seem, early in Smibert's American period, must be about two centuries old. The neckcloth shows the clerical collar of the time.
From the Bowdoin Museum of Fine Arts, Bowdoin College, Brunswick, Maine

Fig. 3 — Mrs. H. G. McSparran
Hannah Gardiner of Boston Neck, Narragansett, Rhode Island, married, in 1722, the Reverend James McSparran (D.D., Oxford), a famous divine, born in Ireland a few years before Smibert's birth. He was, for thirty-seven years, minister of St. Paul's church in Narragansett. It was he who baptized Gilbert Stuart. This portrait was probably one of the earliest seen by that great artist when a boy. Smibert stayed at the McSparrans' house when he first arrived in this country.
From the Boston Museum of Fine Arts

Among Smibert's portraits painted in Great Britain is one of the well-known poet of the time, Allan Ramsey, a Scot and the artist's lifelong friend. He likewise painted Robert Cay, a member of the landed gentry and merchant at Newcastle-upon-Tyne, who died in 1754. The latter portrait was sold, in 1908, at Christie's, for about $1,000. Values of Smiberts have since risen considerably.

If Smibert was at Thornhill's, he had as associate the young genius William Hogarth, forerunner of the magnificent period of British art. Except for him, there was no really great painter in that era, since Reynolds, Romney, Raeburn, Gainsborough, Lawrence, and Stuart came later. Smibert was, however, fairly representative of his time, and ranks well with his English contemporaries, and very high among his contemporaries in America.

He was by no means the first painter in the American Colonies. He was preceded by a first cousin of Swedenborg, Gustavus Hesselius, who arrived, 1711, in New Sweden (Delaware); by Jacobus Gerritsen Strycker (*1619–1687*), Pieter

Fig. 4 — Cosimo III, Grand Duke of Tuscany
This very human note is Smibert's life drawing of his patron in Italy, for whom he painted portraits, sent as presents to the Czar, of some traveling Tatar princes from Siberia. With Cosimo and his son ended the degenerate dynasty of the younger branch of the Medici.
From the Bowdoin Museum of Fine Arts

Vanderlyn, and the earlier Duyckincks in New York; and, in New England, by John Foster (*active c. 1670–1681*); Major Thomas Smith, who is heard of, about 1680, as copying a portrait of Doctor Ames for Harvard College; Thomas Child, who died in 1706; Jeremiah Dummer (*1645–1718*); Joseph Allen (*c. 1684–1728*); Lawrence Brown (*c. 1701*), and others. He was a contemporary of Joseph Badger (*1708–1765*); Peter Pelham, who made splendid engravings of several of Smibert's portraits and of some of his own; Joseph Blackburn, of whose life we know as yet very little; Nathaniel Emmons (*1703–1740*); James Claypoole, born, 1720, in Philadelphia, whose works are practically unknown; and that excellent painter Robert Feke of Oyster Bay and Newport (*c. 1705–1750*).

The Berkeley group already mentioned is signed, and dated *1729*. Berkeley wrote, March 9, 1730, "Messrs. James, Dalton, and Smibert are at Boston and have been there three months." In Boston the painter spent the rest of his life. Mary Williams, whom he married July 30, 1730,

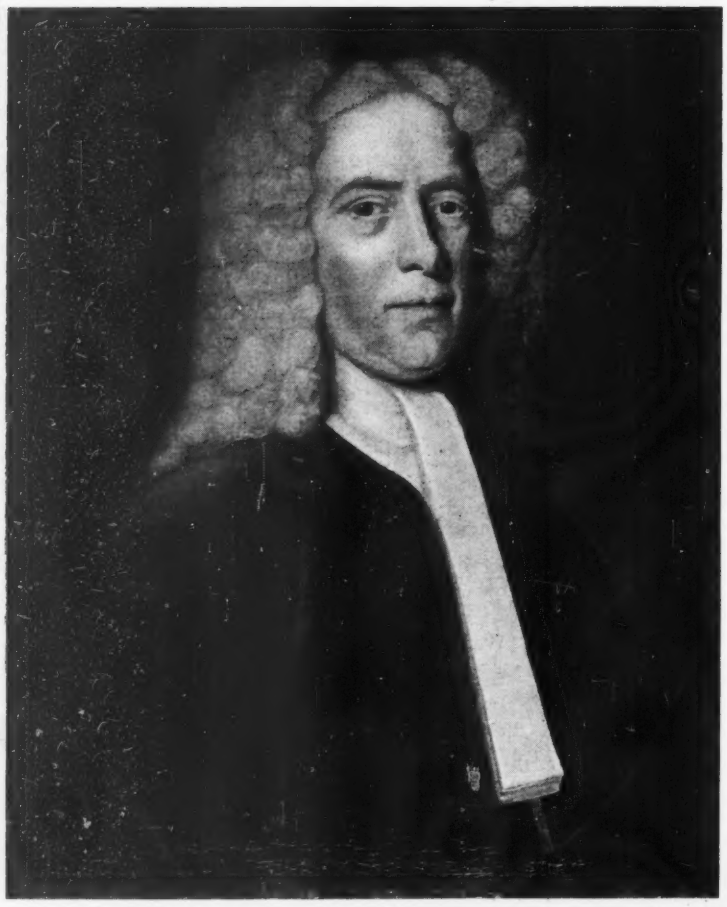


Fig. 5 — JUDGE EDMUND QUINCY
Born in Braintree, Massachusetts, 1681; graduated from Harvard, 1699; was judge of the Supreme Court. At the close of 1737, he was sent to London to represent Massachusetts in a boundary dispute with New Hampshire, and died there of smallpox. His granddaughter married John Hancock. Round his neck he wears a steenkirk, popularized by a famous battle and representing, according to Voltaire, the careless dress of the French nobles when hastily summoned to the front.
From the Boston Museum of Fine Arts

when he was forty-two and she twenty-three, was the daughter of a distinguished physician and head master, and brought to the ménage a dowry of £400, as well as an excellent social standing. Smibert had at first roomed in the house of Captain James Gooch, whose portrait by his erstwhile boarder now hangs in the Brooklyn Museum. He was now installed with his bride in one half of the Williams mansion. The studio, near the present corner of Brattle and Court Streets, Boston, was soon made to serve also as a shop. He advertised such things as colors, brushes, and frames, and sped his merchandizing by means of "sales." Thus, in 1734, he announced:

To be sold, at Mr. Smibert's in Queen Street . . . PRINTS, engraved by the best Hands, after the finest Pictures in Italy, France, Holland, and England, done by Raphael, Michael Angelo, Poussin, Rubens, and other great Masters, containing a great variety of subjects, as History, etc., most of the prints very rare, and not to be met with, except in private collections: being what Mr. Smibert collected in the above-mentioned Countries, for his own private use and improvement: The Price of each single Print or Book to be mark'd upon 'em, and to be at the same, which Mr. Smibert, who bought 'em at the best Hand, himself gave for them.

At the same Time, there will be Sold a Collection of Pictures in Oil Colours; the price of each Picture, to be mark'd upon it.

N. B. The Sale will last from Monday morning till the Saturday Evening following, and no longer: Those Prints, that shall remain then unsold, will be sent to England.

However, a further advertisement twice appeared:

At the Desire of several Gentlemen who were hindered the last Week from being present at Mr. Smibert's Sale, it will be continued till Saturday next; and those Prints that shall then remain unsold, will be sent to England.

Besides painting portraits and some landscapes, and running his shop, the canny Scot is said to have been a money lender. That he was prosperous enough to own a slave is testified to by a notice which he inserted in the *Gazette*, in 1737:

Ran-away on the 26th of this Instant September, from Mr. John Smibert of Boston, Painter, a Negro man Servant named Cuffee, who formerly belonged to Capt. Prince, and understands something of the business of a sailor, he is about 22 years of Age, and speaks good English, a pretty tall well shap'd Negro with bushy Hair, has on a large dark colour'd Jacket, a pair of Leather Breeches stain'd with divers sorts of paints, and a pair of blue stockings.

As artist and man of affairs, Smibert was called upon to help promote various civic enterprises; and, in 1740, was led to try his hand at architecture by designing the Boston Market, which, though soon after destroyed by fire, was shortly rebuilt as the present Faneuil Hall. He likewise proved his good citizenship by increasing the population of the Commonwealth with his brood of nine children — two daughters and seven sons. Of the latter, the second, Nathaniel (*1734–1756*), followed his father's footsteps as a painter; but he died untimely, at the age of twenty-two years, leaving us few specimens of his work.

John Smibert's end came, April 2, 1751, after some years of waning eyesight and failing health. He left behind him a large fortune in real and personal property, an excellent reputation, and a sufficient number of portraits to impress both his contemporaries and posterity with his gifts as an artist. Yet it was Smibert's chief function to be humble torchbearer of the high traditions in art, from the old world to the new. The flame, he had captured in Italy, whence he brought, not only his own

Fig. 6 — MRS. MARGARET (MITCHELL) SEWALL
Wife of Stephen, the brother of Samuel Sewall, whose diary is a most entertaining eighteenth-century record, and makes Smibert's day seem as intimate as last week. In the poignant expression of the face, the pose, and the use of the Bible as a single accessory, the painter has told much of the character of this early descendant of the Puritans. She was married in 1682, and bore seventeen children.
From the Essex Institute, Salem, Massachusetts

illuminated spirit, but more tangible manifestations in the way of copies of the old masters made during his wander years.

Upon viewing a painting by Copley, Sir Joshua Reynolds remarked that, whoever was the artist, he had studied Van Dyck. Copley had never seen a Van Dyck; but he well knew Smibert's copies from the great Fleming, notably the bust, usually referred to as a head, from the latter's portrait of Cardinal Bentivoglio. From Maryland came Charles Willson Peale to the studio of Smibert, whose nephew John Moffat displayed his uncle's paintings to the visitor. Later, it was through Moffat that Peale met Copley. Still later, John Trumbull, after serving as aide to General Washington, hired the Smibert studio, where he found several paintings by its former occupant. It was Trumbull who, in 1791, presented the Cardinal's head to Harvard College. In the next painting generation, Washington Allston, considered the genius of his time, wrote — after mentioning the works of Pine — "but I had a higher master in the head of Cardinal Bentivoglio, from Van Dyck, in the College library, which I obtained permission to copy, one winter vacation."

The original full length portrait was painted in 1623 — three generations before Smibert's day — during Van Dyck's visit to Rome, where he was Cardinal Bentivoglio's guest. Seized by Napoleon in Italy and carried off to Paris, the picture was restored, in 1815, to the Pitti Palace in Florence. For character and purity of color, it has rarely been excelled. Van Dyck, at the time, was deeply impressed by the works of Titian. Thus the genealogy of American painting has among its numerous strains this strong one: Titian, Van Dyck, Smibert, Copley, Trumbull, Allston, as well as collateral lines and descendants. Inescapable individualisms in this copy from Van Dyck, when compared with the original, help us to identify other works by Smibert. His handling of the folds in the Cardinal's robe, for instance, is at once recognizable in the robes of John Colman and of other Smibert portraits.

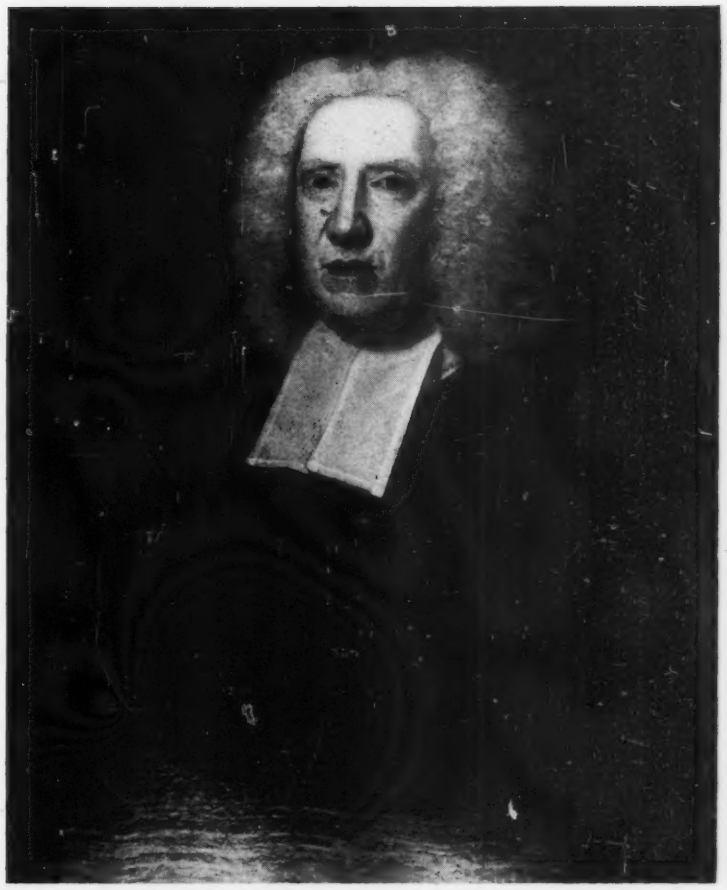


Fig. 8 — Reverend John Rogers
This eminent minister lived from 1666 to 1745. In the Colonies, the clergy enjoyed great popularity, high standing, and powerful influence. The fact that Smibert painted the leaders among them indicates the esteem in which he was held. Numbering such men among his sitters also brought him many other clients.
From the Essex Institute

Fig. 7 — Portrait of Aunt Blaney
Smibert's favorite feminine type closely resembles that of his younger contemporary Robert Feke, who may well have been influenced by the elder artist. The similarity of costume was, of course, due to the style of the period when both men painted; and the prevailing amplitude of the sitters may have a like cause. But Smibert's technique, in painting eyes, for instance, differs from that of Feke, and is decidedly his own.
From the Boston Museum of Fine Arts

Smibert is, of course, included in most standard books of reference, one of which, the *National Dictionary of Biography*, says, in part, that he had "a considerable influence in encouraging and establishing art in America. Smibert's portraits have much merit, and have been unduly neglected in England." But, to judge the man intelligently, one must remember that the seventeenth-century Italian painting from which he drew inspiration was hedged about with a series of elaborate formulæ, to describe which would require, not an article, but a five-volume work. One must also remember that eighteenth-century British painters studied and literally followed these canons as a gospel of art. The modern conceptions of light, atmosphere, and the handling of color were unknown to painting of that day.

Smibert's sitters were essentially the outstanding men and women of his period. He painted them at times with a certain severity not inappropriate to the subject, and with a simple fidelity and strength that have caused his art to live. While much that was contemporary or later has disappeared, Smibert's works have been preserved in a number and condition really surprising, considering the vicissitudes of two centuries.

Fig. 1 — STANDING CUP
By Sanderson (*1608–1693*) and Hull (*1624–1683*), two of Boston's earliest and most prominent silversmiths. Its form was inspired by English cups of the first half of the seventeenth century; its shapeliness bears evidence to the taste and skill of its makers. Pricked with the initials $_{B}{}^{T}{}_{C}$ for The Boston Church (First Church), to which it was presented for use as a communion cup. *Height: 8 inches. Property of First Church, Boston*

Fig. 2 — CAUDLE CUP
By Robert Sanderson of Boston. Modeled after embossed English cups of the Charles II period. Most unusual in showing engraved turkey amid foliage. Caudle was a mixed drink of spiced wine or ale, generally served hot.
Height, with handles: $4\,{}^{15}/_{16}$ inches.
From the collection of Henry F. du Pont. Photograph by courtesy of Metropolitan Museum of Art

Fig. 3 — BEAKER
By Jeremiah Dummer (*1645–1718*) of Boston. Given by Edward Boylston to the Brattle Street Church, Boston.
Height: 4 3/8 inches.
Now in Boston Museum of Fine Arts

The Beginnings of American Silver

By C. LOUISE AVERY

IF ANYONE is really eager to become acquainted with early American silver, let him choose a pleasant week in the autumn and drive from Boston to Philadelphia by way of New Haven and New York. By stopping successively at the Museum of Fine Arts in Boston, the Yale University, Metropolitan, and Pennsylvania Museums, he may see between a thousand and fifteen hundred pieces (exclusive of flatware) made in America prior to 1800, probably at least half of them dating before 1750. They will be representative works of the several hundred different silversmiths who formerly lived throughout this region, and will thus acquaint the visitor with those little personal touches that reveal the individuality of the craftsman, and will familiarize him with the more general earmarks that distinguish the silver of one locality from that of another. But, best of all, they will open his eyes to the beauty of old silver.

If one wishes to pursue minutely the study of Colonial silver, there is abundant material at hand, both in the silver itself and in documents relating to those who made it and those who used it. In earliest days, there were four principal centres of Colonial silversmithing — Boston, Newport, New York, and Philadelphia. As these developed at different periods and under different influences, it is worth while to look at them individually. The Southern colonies — Virginia, Maryland, and the Carolinas — because of their strong royalist sympathies and the agricultural character of their affairs, lagged in the development of native silversmithing until well into the eighteenth century.

Probably the earliest silver made in the Colonies was produced by English craftsmen who had emigrated to Massachusetts, and by their local apprentices. Doubtless silver was made in Boston before 1650, although none is extant which may claim so early an origin. Between 1650 and 1700, however, silver was fashioned in quantity by Boston smiths; and this, together with the output of the early years of the eighteenth century, is as fine in design and execution as any ever produced in America.

The colony of Massachusetts Bay was vigorous and resourceful, and soon developed an active commerce besides many local industries and crafts. By virtue of the wealth thus acquired, it was able to patronize silversmiths, who, in their turn, became highly proficient. They were, as a group, men of integrity and strong personality, prominent in their communities and respected by their fellow-townsmen. Since the Colonists were chiefly of English extraction, and endeavored to follow English customs and

Fig. 4 — BOX FOR SWEETMEATS
By John Coney (*1655–1722*) of Boston. Inscribed, *The Gift of Grandmother Norton to Anna Quincy born 1719.* Presented by a descendant to the Boston Museum of Fine Arts. A particularly handsome example of a rare type of box. *Length: 8½ inches.*

foibles, the silver fashioned for them by the local artisans was, naturally, based upon contemporary English models. Colonial fashions changed with the English, though not so quickly, because communication was slow and laborious. Influenced by the rigorous conditions of New England life and the Puritan dislike of ostentation and extravagance, Massachusetts silver is patterned after only the simpler English styles, and consists chiefly of utilitarian pieces.

Examples of early domestic silver are preserved for us, not only by descendants of old families, but also by the old churches, where, today, numbers of tankards, caudle cups, beakers, and mugs are to be found. Surprising as this may seem at first thought, it is readily explained by the fact that the Colonists were nonconformists, and were, therefore, content to use a miscellaneous assortment of domestic cups for their communion plate. In many instances, these cups had been used in the homes of the donors long before their presentation to the church. Had the Puritans been more conventional in their choice of communion silver, we should now have far less evidence of domestic modes.

Of Boston silversmiths, the earliest with whose work we are now familiar were John Hull and his partner, Robert Sanderson. A number of finely modeled standing cups (*Fig. 1*) and caudle cups by these men still belong to New England churches; and a few more are in museum or private collections (*Fig. 2*). The next great figure is Jeremiah Dummer, a prolific and powerful craftsman (*Fig. 3*).

Even more productive, and far more versatile, John Coney might well take first place in the ranks of Americansilversmiths. Unquestionably, he is the peer of any other one might name. Many large and extremely handsome pieces bear his mark, such as the loving cup belonging to Harvard University (*Fig. 6*), the comfit box shown in Figure 4, the capacious punch bowl belonging to Mrs. Henry Parish, elaborately embossed caudle cups in various collections, and a tankard with well-cast eagle thumbpiece, now on loan at the Boston Museum of Fine Arts. They are noble specimens.

Fig. 5 — BEAKER
By Moody Russell (*1694–1761*) of Barnstable, Massachusetts. Inscribed, *The gift of Shearjashub Bourn, Esq^r. to the Church att Sandwich 1719*. Beakers were extensively used as communion cups. This represents the most common style in the first half of the eighteenth century. One of a pair now in the Metropolitan Museum of Art. *Height: 4 inches.*

Fig. 6 — LOVING CUP
By John Coney (*1655–1722*). One of the handsomest pieces of Colonial silver. Engraved with the Stoughton arms, and bequeathed by the Honorable William Stoughton, Lieutenant-Governor of Massachusetts, to Harvard College, 1701. *Height: 10¼ inches. Property of Harvard University. Photograph by courtesy of Boston Museum of Fine Arts*

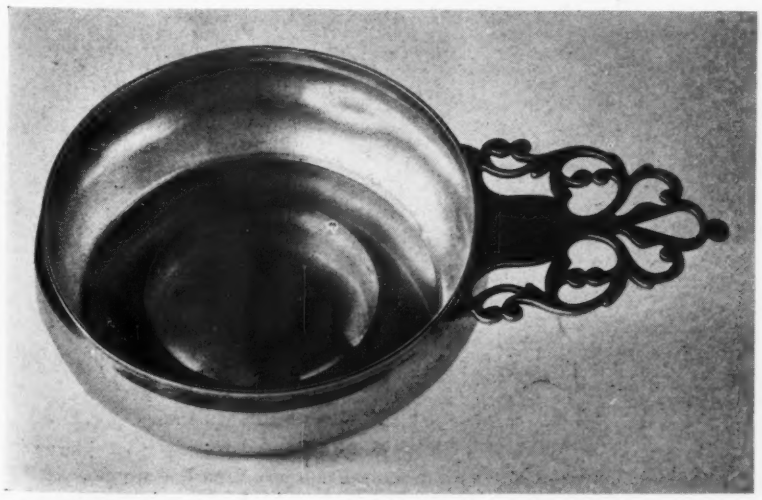


Fig. 7 — PORRINGER
By Apollos Rivoire (*1702–1754*), father of the famous Paul Revere. Porringers were extremely useful in the early days. *Diameter, with handle: 7¾ inches. From the A. T. Clearwater collection. Photograph by courtesy of Metropolitan Museum of Art*

A contemporary of Coney's, who, however, lived for many years longer, was Edward Winslow. The latter's admirers might, with a fair degree of justice, contest Coney's claim to first place. One of Winslow's most charming pieces is a chocolate pot in Judge Clearwater's collection, which bears the arms of the illustrious Hutchinson family. It would make dull reading to list twenty more names, yet one would thus pay no more than a proper tribute to other able Boston craftsmen who worked in the late seventeenth and early eighteenth centuries.

Newport, though less important than Boston, was, never-

Fig. 8 — EARLY NEW YORK BEAKER
By Jacob Boelen (*c. 1654–1729*). Engraved, like many Dutch communion beakers, with interlacing strapwork, foliate scrolls, and medallions enclosing figures symbolizing Faith, Hope, and Charity. Inscribed, in Dutch, *A token of love and truth to the church in Kingston, 1683.* *Height: 7¼ inches.*
From the A. T. Clearwater collection. Photograph by courtesy of Metropolitan Museum of Art

theless, an active commercial town, serving the rest of Rhode Island and Connecticut as a place of export for agricultural and other produce, and of import for many of the manufactured commodities that were required. The city had her proficient silversmiths in the eighteenth century — Samuel Vernon, Arnold Collins, Daniel Russell, and Samuel Casey. But the greater prestige of the men in Boston, close at hand, must account for the general prevalence of the latter's handiwork in Rhode Island. Presumably, when a wealthy merchant contemplated ordering something really splendid, he considered Boston skill greater than home talent. As a commercial centre, Newport eventually yielded precedence to Providence, but not until the Revolution had crippled her trade and seriously depleted her population.

New York silver is peculiarly interesting, because it represents a combination of Dutch and English influences. The earliest pieces were wrought by Dutch craftsmen, or by men of Dutch descent, and are definitely Dutch in design. Chief among them are the tall engraved beakers (*Fig. 8*), the sturdy baptismal basins, and the two-handled bowls with formal floral designs in panels round their sides (*Fig. 9*). As the New York silversmiths seem to have been an extremely conservative group, many Dutch characteristics persisted and mingled with later English fashions.

New York tankards afford an outstanding illustration of the blending of the two styles. Their shape was presumably derived from English tankards of the Restoration period, but they are modeled with a massiveness and vigor essentially Dutch. The majority of English and of New England tankards are plain; those made in New York are generally enriched with embossed, engraved, or cast ornaments inspired by Dutch design. Most characteristic are the cherub and other masks, foliate scrolls, birds, pendent festoons of fruit and flowers, and cyphers (*Fig. 10*). The New York engraving of coats of arms is especially flowing in line and beautiful in execution.

Early New York silversmiths of marked ability include Jacob and Hendrik Boelen, John and Koenraet Ten Eyck, Jacobus Van der Spiegel, Peter Van Dyck, Benjamin Wynkoop, Bartholomew Schaats, Simeon Soumaine, and the Huguenots, Bartholomew, John, and Charles LeRoux.

In Philadelphia, the controlling element was English Quaker, which, in terms of silver, meant simple English forms. The earliest pieces date either from the very end of the seventeenth century or, more probably, from the beginning of the eighteenth. Chief among the early silversmiths are John de Nise and Cesar Ghiselin, probably both Huguenots; Francis and Joseph Richardson; William Vilant; and Philip Syng. Philadelphia silver of the first half of the eighteenth century is not markedly dissimilar to that of New England of the same period. It exhibits a preference for certain types, such as the tankard (*Fig. 14*) with domed lid and no finial.

The early Philadelphia silversmiths were distinctly able, but their successors enjoyed greater patronage; for Philadelphia, during the middle and second half of the century, became the richest and most important city in the Colonies and the infant Republic. Renowned for her abundant hospitality, she counted among her silver many fine tea services, but as these are chiefly of post-Revolutionary date, they are outside our immediate sphere of interest.

And now our traveler, who set forth so hopefully in the first paragraph of this article, returns home from his little pilgrimage.

Fig. 9 — BOWL
By an unknown New York silversmith, IK. Two-handled bowls with panels, sometimes enclosing conventionalized flower forms, are found in Dutch, and also in New York, silver.
Height, with handles: 4 15/16 inches.
From Metropolitan Museum of Art

Fig. 10 — TYPICAL NEW YORK TANKARD
By Peter Van Dyck (*1684–1750*), illustrating the massive proportions, flat lid with engraved cypher, "corkscrew" thumbpiece, applied mask and flowers on the handle, and border of foliation at the base.
Height: 6⅞ inches.
From the Francis P. Garvan collection. Photograph courtesy of Metropolitan Museum of Art

Fig. 11 — SNUFFER STAND
By Cornelius Kierstede (*1674–1753*) of New York and New Haven. The ornamentation of his silver is distinctly individual and is generally quite ambitious, even though rather crude in rendering. Shows pronounced Dutch influence, frequently mingled with English.
Height of stand: 8¼ inches.
From Metropolitan Museum of Art

Fig. 12 — TEAPOT
By John LeRoux (became freeman in New York, 1723; later worked in Albany). The majority of early New York teapots are of this style, and probably were used interchangeably for tea and coffee.
Height: 8 inches.
From the Francis P. Garvan collection. Photograph by courtesy of Metropolitan Museum of Art

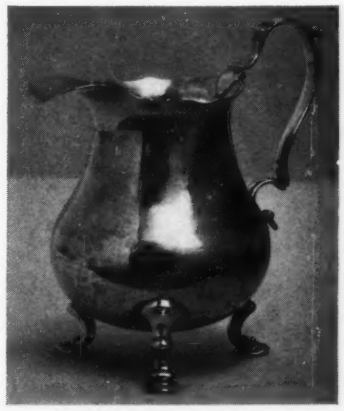


Fig. 13 — CREAMER
By Adrian Bancker (*1703–c. 1761*) of New York.
Height: 5 inches.
From the Francis P. Garvan collection. Photograph by courtesy of Metropolitan Museum of Art

Fig. 14 — TANKARD
By Philip Syng (*1703–1789*), one of the most eminent of Philadelphia silversmiths. He made the inkstand used at the signing of the Declaration of Independence, and now in Independence Hall. *Height: 7¼ inches.*
From Metropolitan Museum of Art

He has had a pleasant and enlightening trip, and he sits down to his dinner well pleased with the world. But then, for the first time, perhaps, his eye falls critically upon his own table appointments, and the full significance of the old silver he has been studying is literally brought home. He perceives that, in the final analysis, it is not rarity or antiquity that attracts us to the handiwork of our early silversmiths, but the intrinsic merit of something at once beautiful and useful.

The silver on his table is the result of our modern system of quantity production and mechanical uniformity, and he compares, in his mind's eye, the mellow lustre of the old pieces with the harsh brilliance of his own possessions. He realizes that, whereas he can find on his neighbor's table the exact duplicate of his most prized teapot, the least significant piece of old hand-wrought plate is like none other of its fellows. Our modern ware goes through many hands, from its conception to its realization; but the old silversmith was designer as well as craftsman. He conceived and wrought his piece, taking pride in its fashioning and a personal interest in its destiny; for, almost always, each article was made to order, the customer himself frequently supplying the material in the form of coin. And the silversmith, with infinite skill, though he worked with simple tools and meagre equipment, brought out of the shapeless metal a cup, a bowl, or a tankard that today commands our highest admiration.

Fig. 1 — PARSON CAPEN HOUSE, TOPSFIELD, MASSACHUSETTS (*built 1683*)
Restored in 1913, under direction of George Francis Dow. Considered one of the finest existing examples of seventeenth-century domestic architecture in New England. The kitchen in this house is reproduced in the American Wing of the Metropolitan Museum of Art, New York. The restored front door, shown at the right, is a copy of that of the "Indian House" at Deerfield, Massachusetts, preserved in the Deerfield Museum.
Owned and occupied by Topsfield Historical Society

Fig. 2 — THE SPENCER-PIERCE HOUSE, NEWBURY, MASSACHUSETTS (*built c. 1651*)
The kitchen ell, at the rear, gives the structure a cruciform shape. Note the porch, with its porch chamber, typical of the better seventeenth-century Massachusetts house, and also the niche over the door, in which a statuette might have been placed. The original windows were fitted with casement sashes with leaded glass frames. The wooden addition at the left is of later date.

The Houses of the First Settlers in New England

By GEORGE FRANCIS DOW

WHEN the English settlers first landed in New England, their imperative need was shelter for their families. For a time, their wives and children could remain on board the vessels in the harbor; but not for long. When the *Mayflower* dropped anchor off what is now the town of Plymouth, the wind blew very hard for two days; and on the third day, Saturday, December 23, 1620, as many as could do so went ashore and "felled and carried timber, to provide themselves stuff for building." The following Monday, they "went on shore, some to fell timber, some to saw, some to rise, and some to carry; so no man rested all that day." *

Bradford writes that "they builte a forte with good timber." Isaac de Rasieres, in 1627, described the structure as "a large square house, made of thick sawn planks, stayed with oak beams." Some of the planks and frame of this fort were afterwards used in the construction of the Howland house, which is still standing in Plymouth.

The oldest existing houses in the Plymouth Colony were built in the same manner; and some half dozen or more seventeenth-century plank houses may yet be seen north of Boston. Moreover, when the ship *Fortune* sailed from Plymouth, in the summer of 1621, bound for England, part of her lading consisted of "clapboards and wainscott," showing clearly that the Colonists, soon after landing, had dug saw pits in the English manner and had begun to produce boards in quantity suitable for the construction of their own houses and for exportation.

In the summer of 1623, Bradford mentions the "building of great houses in pleasant situations." When a fire broke out in November of the following year, it began in "a shed yt was joyned to ye end of ye storehouse, which was wattled up with bowes." It will be seen that this shed was not crudely built of logs or slabs, but that its walls were wattled, and, perhaps, also daubed with clay, in precisely the same manner with which the Colonists were familiar in their former homes across the sea. An original outer wall of the Fairbanks' house, built in Dedham, Massachusetts, in 1636, and probably the oldest house standing in New England, still has its "wattle and daub" preserved in a gable end. (See Cover.)

There is a widespread misconception that the Colonists, on reaching New England, proceeded immediately to build log houses. Historians have described these dwellings as chinked with moss and clay, and as having earth floors — precisely the type of house erected on the frontier and in the logging camps at a much later period. A well-known, but entirely fanciful, picture of Leyden Street, at Plymouth, shows, reaching up the hillside, a double row of log houses, which the Pilgrims are supposed to have constructed. In point of fact, no contemporary evidence has been found to support this present-day tradition. The early accounts of what took place following the settlement of the coastal villages are full of interesting details relating to day by day happenings; but nowhere do we find

* *Mourt's Relation*, Boston, 1841.

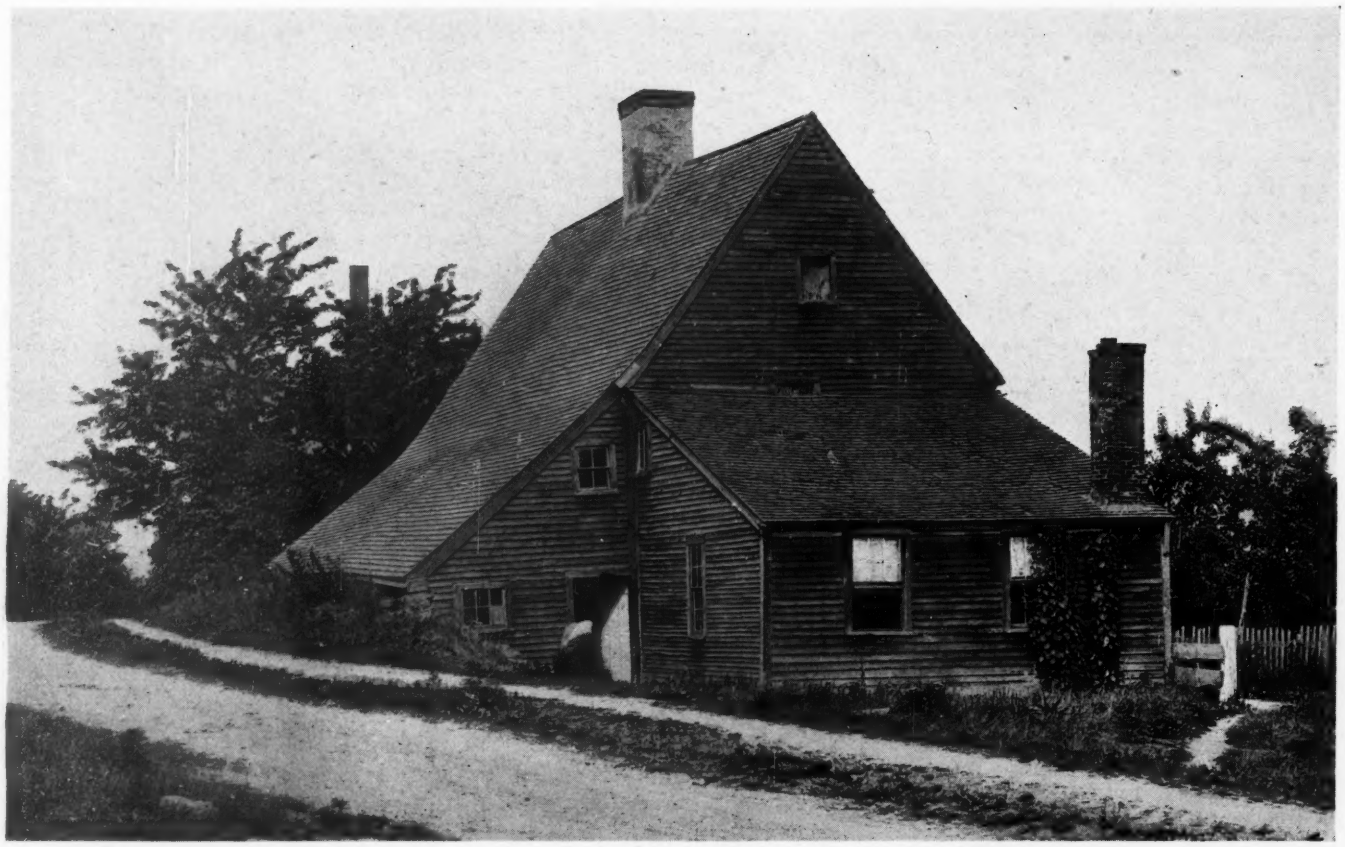


Fig. 3 — JACKSON HOUSE, CHRISTIAN SHORE, PORTSMOUTH, NEW HAMPSHIRE (*built c. 1664*)
Supposed to be the oldest house in Portsmouth. The lean-to at the back and the addition at the end were built later. The house contains much original interior finish. This, like other early dwellings, has suffered many alterations. Until 1710, or thereabouts, all New England houses had casement sashes. After that period, the sliding sash was gradually introduced.
Owned by Society for the Preservation of New England Antiquities

allusion to a log house such as many modern historians assume existed at that time. And what can be more natural and humanly probable to expect than that English housewrights, who had learned their trade overseas, should come ashore and build houses and outbuildings in the very manner they had learned through a long apprenticeship in their former homes? Can we of today assume that, upon the spur of the moment, these workmen invented a new type of building, the log house — a construction such as they had never seen in England, and a kind unknown also to the Indians?

What sort of shelters did the Indians build for themselves? Reverend John Higginson, the first minister at Salem, Massachusetts, writing in 1629, described the houses of the Indians as "verie little and homely, being made with small poles pricked into the ground, and so bended and fastened at the tops, and on the side they are matted with Boughes and covered with Sedge and old mats." * These were called "wigwams," and, as they were easily constructed and the materials were readily at hand, many of the poorer Colonists built similar rude huts for their own use.

Governor Winthrop records in his *Journal*, in September, 1630, that one Fitch of Watertown had his wigwam burnt down with all his goods; and, two months later, John Firman, also of Watertown, lost his English wigwam by fire. In the following February, he writes, "The poorer sort of people (who lay long in tents, etc.) were much afflicted with the scurvy, and many died, especially at Boston and Charlestown." On March 16, he notes that "about noon the chimney of Mr. Sharp's house in Boston took fire (the splinters being not clayed at the top), and taking the thatch burnt it down."

The printer of the *Boston News-Letter*, the first regular newspaper printed in Boston, was Bartholomew Green. He died in 1732, and, in the next issue of the paper, appeared an extended obituary wherein we find the statement that when, in 1630, Bartholomew's father, then a lad of fifteen, arrived at Boston ". . . upon their first coming ashore, both he and several others were for some time glad to lodge in empty casks to shelter them from the weather, for want of Housing."

Thomas Dudley, writing to the Countess of Lincoln, in March, 1631, relates that "divers houses have been burned since our arrival (the fire always beginning in the wooden chimneys), and some English wigwams which have taken fire in the roofes with thatch or boughs." * Dudley's own house was wainscoted with clapboards nailed to the walls. John Goyt settled at Marblehead in 1637, and "first built a wigwam and lived thar till he got a house." † The town clerk of Woburn, Edward Johnson, writing in 1652, mentions the rude shelters of the first settlers. "Yet, in these poor wigwams, they sing Psalms, pray and praise their God, till they can provide them homes, which ordinarily was not wont to be with many till the Earth, by the Lord's blessing, brought forth bread to feed them, their wives and little ones." ‡

The only log houses that were erected in New England until toward the end of the seventeenth century were garrison houses, built of carefully squared timber dovetailed at the corners, according to European methods of military construction. An excellent example is the Damme Garrison, preserved at Dover, New Hampshire, a one-story building, erected after 1665 and before 1698.§

* *New England's Plantation*, London, 1630.

* *Force's Tracts*, Washington, 1838.
† *Essex County Court Records*, Vol. VI, p. 363.
‡ *Wonder Working Providence*, London, 1654.
§ See *Old-Time New England*, Vol. XVII, pp. 51–62, for article with numerous illustrations on garrison houses near Dover, New Hampshire.

Fig. 4 — JOHN WARD HOUSE, SALEM, MASSACHUSETTS (*built in 1684*)
Now located on the grounds at the rear of the Essex Institute. Restored by George Francis Dow in 1914. Note the overhang at front and end, lean-to at back, and two gables in the front roof. The windows reproduce the early treatment. Now furnished in the seventeenth-century manner. Shops in the lean-to show later period.

The log house built of round logs, notched at the ends and overlapping at the corners, chinked with clay, moss, grass, or other materials — the log house of the frontier and the lumberman — was probably introduced by the Swedes when they came to the Delaware River in 1638. The late Henry C. Mercer wrote a careful study, *The Origin of Log Houses in the United States*, which has been published, with numerous illustrations, in *Old-Time New England*, July and October, 1927, Volume xviii, pages 1 to 20 and 51 to 63.

The houses built by the first settlers in New England — exclusive of the temporary makeshift structures of the early years — were modeled after traditional English forms, and, so far as material and labor permitted, reproduced the homes that had been left in Old England. The overhanging second story, the gables in the roof, the casement sash, the large boards, the porch and porch chamber, the ornamental brackets and drops, the molded wainscot, and the hardware — like the furniture and utensils within the dwelling — were all copies of remembered forms at home. They reflected years of past apprenticeship and a deep-seated tradition that was only gradually modified by the changed conditions of life in a new land.

Fig. 5 — ELEAZER ARNOLD HOUSE, LINCOLN, RHODE ISLAND (*built c. 1687*)
Typical Rhode Island stone-end house, having the finest pilastered stone chimney now remaining in Rhode Island. The stone fireplace in the hall is ten feet, nine inches wide. Front door and windows represent later improvements. *Owned by Society for the Preservation of New England Antiquities*

A District School of Long Ago

Souvenirs of education as it was administered in early Colonial years, and even until comparatively recent times, are exceedingly hard to find. Some of the old texts are preserved — ancient hornbooks notable for their indestructible simplicity, specimens of the *New England Primer* in its many editions, and the transitory miniature volumes of the mid-Victorian era. One of the latter works has supplied the woodcut illustrations that serve as decorative intrusions upon the text of the article on the following page. But of the schoolhouses themselves, and their equipment, remaining vestiges seem almost nonexistent. Antiques feels fortunate, therefore, to have discovered, quite by accident, in a pile of discarded photographs, the two views of dilapidation here reproduced. Evidently they portray the interior of a district schoolhouse, around which the march of progress has made a wide detour without pause for the installation of modern improvements. Even the community which the place once served seems to have disintegrated and stolen away, leaving its erstwhile monument to culture at the mercy of vagrancy and the elements. When or where the photograph was taken, Antiques cannot recall. Not improbably, the room and its knife-scarred desks and benches are relics of the first half of the nineteenth century; their location, some spot among the hills of northern New England. The photographs must have been taken some twenty years ago. Since then, no doubt, the schoolhouse itself has collapsed upon the ruins of its primitive furniture, while the frescoes wherewith liberated youth, not too long ago, decorated its abandoned walls have crumbled into nothingness — outlived by the lads that limned them.

Educating the Early American

By Willard Emerson Keyes

THE most coveted of all relics of our early American schools would undoubtedly be the log that, with Mark Hopkins on one end and a boy on the other, was said to constitute the ideal university. Where now is the chair in which Henry Dunster sat as first president of Harvard? And the desk at which Bronson Alcott propounded his philosophy and his views on education, his philosophy so dominating his pedagogy that his salary was cut from $27 to $20 a month? Is there not somewhere in northern New England the barreled remainder of a certain famous five hundred gallons, still redolent of the Medford rum with which Eleazar Wheelock fortified the curriculum of Dartmouth College? If one of these were to be found and positively identified, what rare masterpiece by Savery or Duncan Phyfe could compete with it in the auction room?

Little survives of the furniture and equipment of pre-Revolutionary schools. As George Francis Dow of Salem points out, schoolhouses were scarce in Colonial New England, except in Boston and one or two other large towns. The provincial laws required that children should be taught, but said nothing about schoolhouses. The sons of the first families in Newport, Hingham, and the Cape Cod settlements were taught by the local minister in his manse. As population increased, rural communities set up moving schools; that is, they hired a teacher, who progressed from one quarter of the town to another, and kept school in the house where he chanced to be boarding, his stay determined by the number of pupils that were living in the district.

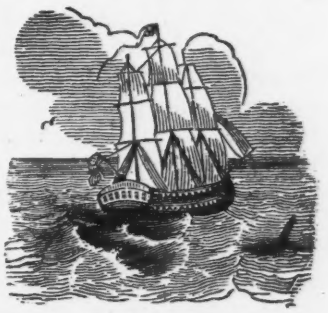
Landing of Columbus.

In the early days, care was taken to employ no one as teacher who was unsound in faith or scandalous in life; for the teacher held a place in the community second only to that of the minister. Many of the pioneer settlements, however, lacked the money to pay for instruction of that stamp, and were obliged to recruit their pedagogues from the class that contributed the miserable ushers to the English public schools, the class of which Ichabod Crane was a type. In Cape Cod towns, it was not unusual for the selectmen to meet incoming ships, and to bargain for the hiring of an indentured servant, if he happened to be a young adventurer who had enjoyed some educational advantages. He might prove to be a prize. Again, he might turn out like the character advertised in a paper of the time — "a runaway servant who follows the occupation of schoolmaster; much given to drinking and gambling."

We catch glimpses of the Colonial moving school, as we turn over some of the ancient records. The master sat enthroned at a table before the fireplace. Near by stood one or two benches, improvised from planks resting on firkins. The boys, as they entered, "did their manners" by bowing low to the teacher. After that functionary had opened the session with a short prayer, he called the older pupils to their reading lesson — two verses of Scripture in turn. While he listened and corrected pronunciation and inflection — perhaps laboring half an hour to persuade a boy to let his voice fall at a period — he mended old quill pens or made new ones, or prepared the copy books, writing in a bold hand at the top of each page an aphorism or epigram to be copied and recopied during the later writing hour.

Pocahontas.

These copy books had been made at home, by the pupils, from large sheets of paper, folded, and stitched into brown paper covers. The lines were ruled with a ferule and plummet — a plummet being a stick of common lead, run, when melted, into a crack in the floor, and later sharpened. If any graphite pencils had, at that period, found their way to the Colonies, it is certain the school children knew nothing of them. Pretty generally throughout New England, slates and slate pencils were unheard of. In 1752, a boy at school in Connecticut petitioned his father in Albany to send him a slate and some pencils. Albany is in a slate country, and school children in that region may have used the material long before it was common elsewhere. The earliest slates were simply crude slabs, like those used for roofing, without frames, and perforated at one side to accommodate the string which confined the needful pencil.



The Mayflower.

The mistress of the house in which a moving school was kept could hardly have "suffered gladly." Not to speak of the older boys and the teacher, all of whom were likely to be tobacco chewers, with the tobacco chewer's usual indifference to his surroundings, there were the little children who, while they awaited the master's attentions, squirmed on their benches, quarreled, played, snuffled, and meanwhile filled the room with the unpleasant atmosphere of frying food and frothing washtubs, with which their garments had become saturated in the close quarters of home. When the older lads had been dismissed to learn their catechism or do their cyphering or writing, the little chaps gathered about the master, as, ferule in hand, he taught them their letters from their hornbooks. At home, they had already made some start with these aids to literacy; but they were now drilled in school, and were soon graduated into the *New England Primer* and so on to the catechism.

Landing of the Pilgrims.

Their sisters had no share in this "higher education." If they were well-born, the minister's wife taught them. Otherwise they were likely to go to a dame's school, the end sought, in either case, being proficiency with the needle, some practice in writing, and enough of reading to acquire a full conviction of sin. For light reading, they had the stories of Joseph, of David and Goliath, and the works of the Old Testament prophets.

The hornbook, like other appurtenances of the Colonial curriculum, has vanished, worn out in service. A bare dozen or so of American origin survive. Shaped like a modern hand glass, hung by a string to belt or girdle, it was almost as much a part

of the Colonial child's garb as stockings and pinafore. The paper or parchment, with its rows of small and capital letters, numerals, and exhortations to godliness, was protected by a sheet of transparent horn. Girls fixed its lessons in their memory by copying them on samplers amid such embroidered decorations as their artistic fancy might suggest. For more than one hundred and fifty years, or until after the Revolution, this was the extent of the education provided for girls of the middle classes. When, at last, they were reluctantly permitted to go to the district school, it was for a limited period. Their sphere was housework, and ability in that was best gained at home.

Rewards for good behavior and scholarship apparently had small place in the Colonial scheme of education. We hear of one proficient pupil whose recognition consisted of permission to read to the minister a page from the *Columbian Orator*, beginning: "Let us endeavor to realize the majesty and terror of the universal alarm at the final judgment day." Not even a cookie was offered to the good child at the conclusion of his effort. The minister fared better: he was cheered on his way by a tot of rum.

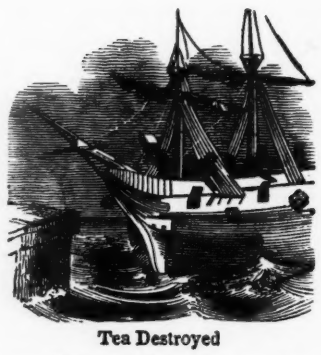
Pequot War

Passing from rewards to punishments, we know little of the disciplinary measures employed by the masters of the moving schools. It may be that the domestic atmosphere of these ephemeral temples of learning suppressed the noble rage of both master and pupil. It was after the Revolution, when the moving schools gave place, little by little, to the district schoolhouse, that the reign of terror for the American schoolboy ran its brutal course. Early accounts of the punishments inflicted by tyrannical New England schoolmasters, from the latter days of Washington to a time still within the memory of living men, make Mr. Squeers appear a benevolent despot, and Smike a pampered pupil.

A master's first act, at the opening of a term, was to take the measure of his pupils, and then proceed to "lick the school into shape." It was a task in which he sometimes encountered rough opposition, especially in the port towns where sailors were wont to seek brief schooling between voyages, not so much to improve their minds as to try conclusions with the teacher. He, on his part, ruled without outside help or interference. Parents never questioned his disciplinary methods unless their children came home with broken bones. On the other hand, they offered him no sympathy if the school broke him.

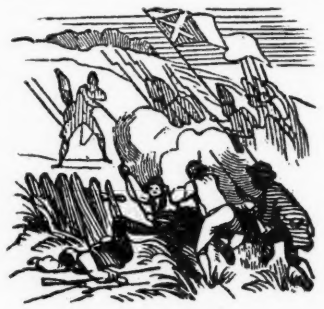
The Charter Oak.

A dozen strokes on the flat of the hand with a ferule was the commonest punishment; but some masters, of a testy humor, wielded it like a flail on heads and shoulders. There was Master Cheever who, when much vexed, would hurl his ferule at an offending boy and, if he missed, would follow it with a leaden inkstand well charged with ink. The walls and floor of his schoolroom, marked everywhere with black rosettes, showed that he was diligent in such well-doing. Master Thurston of Boscawen owned a ferule made of two pieces of hammered sole leather, with a strip of sheet lead stitched between. Near the end of this weapon several holes were punched in the leather — every hole warranted to raise a blood blister when the ferule was sincerely applied. It is told of one of Thurston's pupils that, on being called up for punishment, he ran out of school and made for home. The justly indignant pedagogue put after the truant, overtook him in his dooryard, and flogged him then and there in full view of his indifferent parents.



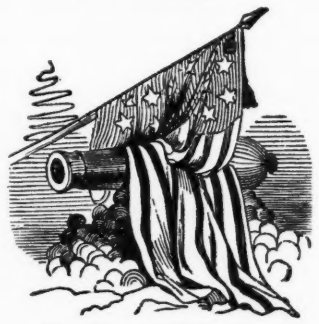
Tea Destroyed

Yet there were tender-hearted schoolmasters who never put the ferule to such use. With it one might too easily break a boy's fingers, or wrists, in the heat of conflict. Such conservatives preferred a birch rod or a strap, arguing that these instruments inflicted exquisite pain with no lasting damage. Among other ingenious punishments to which our fathers were subjected in their boyhood were these: standing for a long period with a leaden inkstand on the outstretched hand; having one's mouth wedged open with a billet of wood, while the hands were tied to prevent the gag's removal; pressing a nail in the floor with the tip of the finger without crooking the knees — on penalty of a flogging; having the ears snapped with elastic bands; having the master snap the head or ears with his middle finger, which he had armed with a heavy iron thimble; standing barefoot in a wooden shoe with sharp pegs on the insole; having the nose pinched in the split butt of a sapling; having the master clap his hands on both sides of one's head, and lift one from the ground a dozen times; having the master seize one's ears and wring them until they almost parted from their moorings.



Battle of Lexington.

But we hear of only one parental complaint. Master Cheever threw an inkstand at a boy and hit the mark, making a dent in the youth's cranium and spoiling his clothes. The father would have let the matter pass, but the mother, though untroubled by the dent in Algernon's skull, felt that she had a just grievance in the ruined suit. She visited the school and gave the teacher a piece of her mind. He listened but promised nothing. When next the boy misbehaved, he was summarily dismissed.



The Star-Spangled Banner.

The shift in our social customs from the old order to the new is almost as imperceptible as the rise and submergence of continents. Amid all the transformations that have taken place in the mechanics of existence during the last hundred years, the country district school still preserves its primitive character — save that it is now attended by girls as well as boys, and that the teacher is a young woman. As you motor swiftly through the byways of New England in late spring or early autumn, you will now and then pass a district schoolhouse perched beside the road. And from the open windows will come a hum as of bees, or perhaps the singsong of a class sonorously repeating the multiplication table. You may catch sight of a towheaded boy who, some day, will own a railroad; of a snub-nosed girl in pigtails who, ten years hence, may see her name blinking in the lights of Broadway; or of the thin, harassed figure of the teacher, worn out in the attempt to substitute moral suasion for the solid punishments of a former generation.

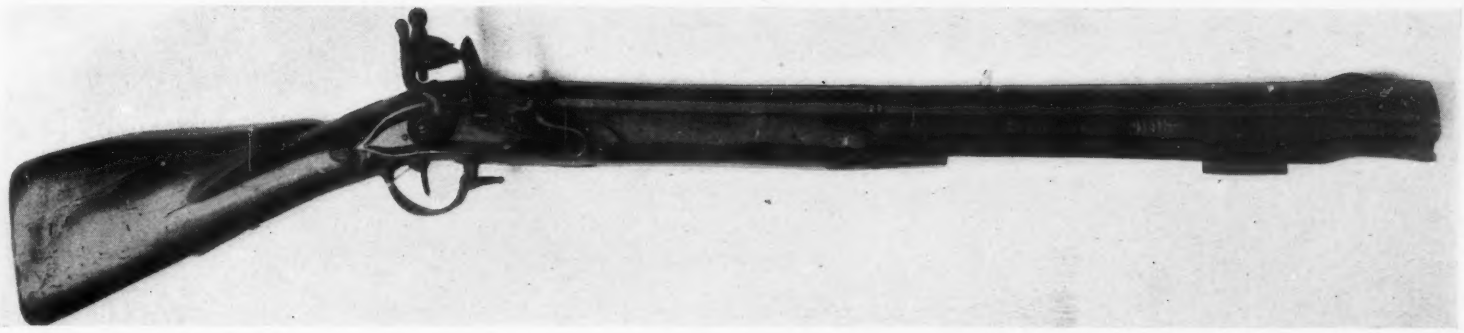


Fig. 1 — An Early Blunderbuss
A flintlock weapon with barrel expanded at the mouth so as to spread the charge of slugs, bullets, or other missiles with which it was loaded. This specimen dates from the early eighteenth century.

Forefather Firearms

By Charles D. Cook

ONE result of the Boston tercentenary is likely to be a reawakened interest in the furniture of the Pilgrim period as well as in all kinds of other relics from Mayflower days. There will be a great scurrying about for old-time pine and maple furniture and for all the lesser habiliments of the early Colonial house. For months to come, it will be almost impossible to enter a New England home or walk a New England thoroughfare without stumbling over articles solemnly averred to have come to these shores in the *Mayflower* — albeit they bear the imprint of the Bennington pottery or the pattern number of Reed and Barton britannia.

The Mayflower joke is, to be sure, a musty one, yet so long as the Mayflower complex holds New Englanders in its thrall, it will continue to evoke agnostic smiles. But whatever the Pilgrim fathers did or did not carry with them on their crowded over-sea adventure, we may be certain that they took good care to supply themselves with firearms and ammunition. They could exist almost without houses, completely without furniture; but they cherished no misconception of the dangers surrounding them in the American wilderness or of the close relationship between future food supplies and accurate marksmanship.

If any artist has ever depicted a Pilgrim father unaccompanied by a gun, we fail to know of it. Always a gun, usually a Bible as well; but, in case of trouble, the weapon served as court of first resort. It was the *sine qua non* of primitive equipment. And, just as a portrayal of a Pilgrim father is incomplete without its protective firearm, so is a Pilgrim style dwelling to be considered incomplete unless above its fireplace stretches the menacing length of steel barrel and walnut stock.

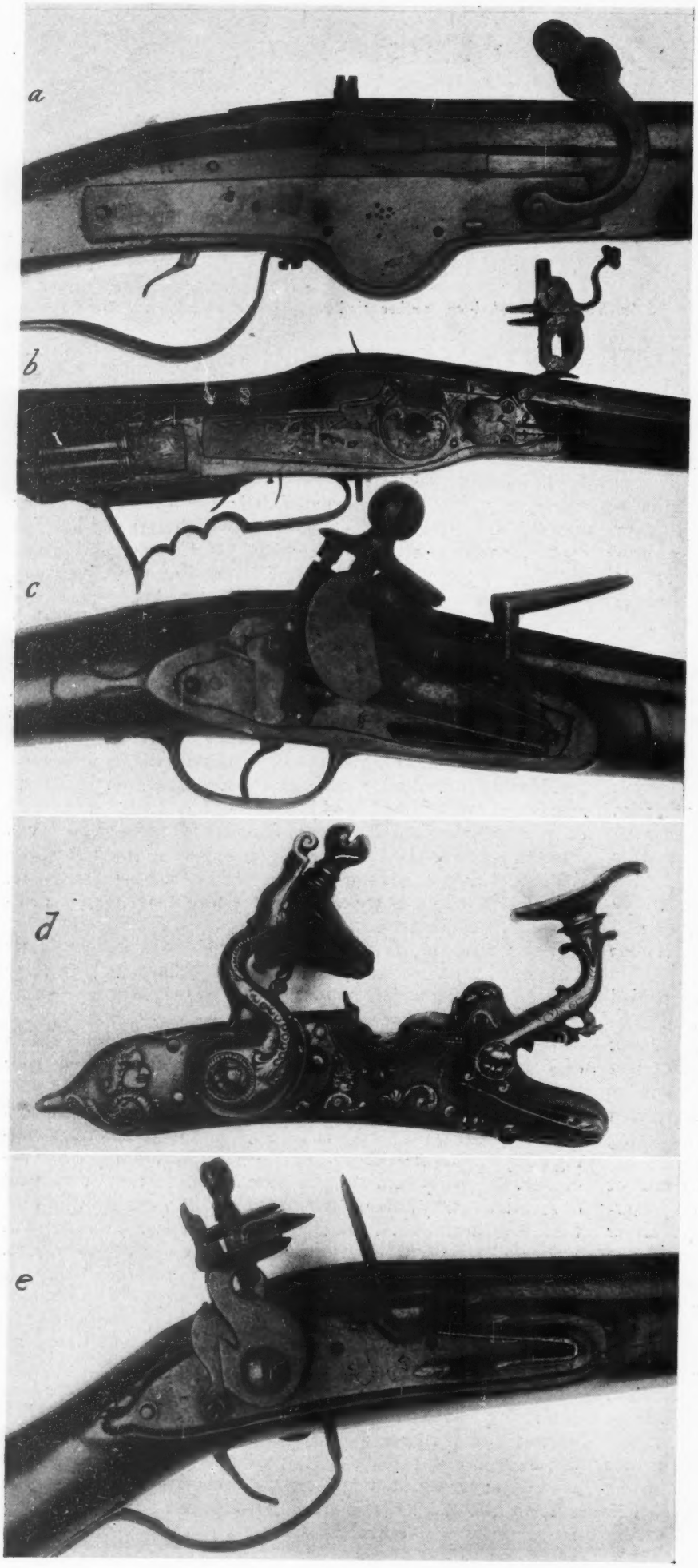
We have now reached the text of these brief notes. We are not particularly concerned with the license which artists may exercise in portraying the Pilgrim countenance and clothing. Neither do we care very much whether those who live in the semblance of seventeenth-century dwellings outfit their abodes with Carver chairs or Victorian ottomans. The latter are the more comfortable of the two; and we can see no good reason for accepting discomfort and inconvenience in articles of utility for the sake of playing that we are our ancestors. When, however, we attempt to create an atmosphere quite apart from considerations of utility, there is no excuse for perpetuating anachronisms. If we are bent on hanging an ancestral firearm athwart a seemingly ancestral chimney breast, we should see to it that the weapon is truly of the type that it purports to represent.

But how is the peace loving twentieth-century householder to know what is what in Pilgrim weapons? He will find plenty of magazines with the gay covers of their Thanksgiving numbers adorned with Pilgrim fathers hunting in high hats and buckled shoes, regardless of the weather, and offering a desirable and conspicuous target for lurking Indians, and an equally disconcerting warning to even the most confiding and unsuspicious of wild turkeys. Usually the stern-faced hunter is armed with a strange-looking weapon, in shape closely resembling a modern automobile horn, though in action probably somewhat less deadly. This contrivance, commonly known as a blunderbuss, was not widely employed until long after the Pilgrim fathers had yielded place to their Pilgrim sons unto the third and fourth generation. It was a stagecoach and shipboard weapon intended to wreak wide damage at close quarters. It is first mentioned in a Rhode Island inventory of 1712. But there is no convincing artists of this fact, or of firearm facts in general. Even a recent statue of Daniel Boone by a renowned sculptor shows that doughty woodsman carrying a rifle of the vintage of 1840, instead of the long-barreled Kentucky arm that was the companion of the great marksman of old.

Let us, however, abandon our digression into the realm of art and return to our muskets, where we can, perhaps, indicate some of the points by which firearms of the Pilgrim century — that is, of the period between 1620 and 1720 — may be identified.

The distinguishing features that enter into any consideration of a firearm are: first, the firing mechanism; second, the barrel; third, the stock. Every effort to increase the effectiveness of such arms, since the invention of gunpowder, has been directed toward speeding the process of loading and firing, toward extending carrying power — that is, range — and toward improving accuracy. Evidently such changes as are to be observed in the aspect of firearms as they have evolved through centuries will begin with the firing mechanism. As that improves, other parts of the arm will be altered to take full advantage of the increased speed of fire.

When the Pilgrims first landed in America, their muskets were equipped with either one of two kinds of firing mechanism. One of these was the so-called matchlock — already verging on the old-fashioned — which exploded the powder in the barrel by means of a fuse or slow match. The other was the wheel lock, in which a serrated steel wheel, released by a spring, came into sufficiently sharp collision with a piece of iron pyrites to strike a stream of sparks and thus ignite the powder in the barrel. Somewhere about 1630, an improvement was made, and remained in use until long after the Revolution; that was the substitution of a hammer holding a flint in its jaws and so arranged as to strike a spark against a piece of steel known as



the battery, or frizzen. The different types of locks in use between 1620 and 1720 are pictured in Figure 2.

Now for barrels. Instead of being short and stocky, as artists love to depict them, Pilgrim muskets were long. They had to be. Their barrels were smooth bore. It was necessary to confine the expansive force behind the bullet as long as possible and to get the bullet started as straight as possible on its way to the mark. Only a long barrel accomplished these results. Pilgrim-century musket barrels will measure about thirty-six to sixty or more inches in length. Apply a tape measure to the barrel before you are caught by a seemingly ancient lock.

Again, it is well to remember that the barrels of weapons of the Pilgrim century are usually held to the wooden forestock by pins, and seldom by surrounding metal bands. There are, of course, exceptions. Bands were occasionally used on the Continent in the seventeenth century. France used one band and pins on 1717 models. In general, however, the banding method of securing barrels did not become common before 1728. Figure 3 illustrates several Colonial muskets ranging in date from the seventeenth to the eighteenth century. All are fairly typical and the group as a whole sufficiently exemplifies the variety from which the neophyte may hope to choose.

As for stocks, there is no telling. All sorts of accidents may happen to the woodwork of a hard used firearm, and hence necessitate its replacement. So it is just as well not to place too much emphasis on the aspect of that part of an ancient weapon. Between 1620 and 1720, nevertheless, the material ordinarily used for gunstocks was walnut in England and walnut, maple, and fruit wood in the Colonies.

Now a word about the source of our early Colonial weapons. Those first brought over were doubtless for the most part of English or Dutch make. When the French and English came into collision over territorial rights, the French armed their Indian allies with French military muskets. The American Colonial troops were equipped with the military muskets of England, in type somewhat different from the personal hunting weapons belonging to gentlemen of quality.

But all was grist that came into the hands of the early settlers. Captured French muskets, English

Fig. 2 — EARLY FIREARM LOCKS

a, MATCHLOCK. The slow match, or coal, was placed in the end of the serpentine, which, when released by the trigger, swung back to bring the coal in touch with the powder.

b, WHEEL LOCK. The jaw of the lock carried a piece of flint, or iron pyrites. This, when brought backward in contact with the wheel, which revolved by action of a spring, sent off a shower of sparks to ignite the powder.

c, MIQUELET. An early form of flintlock, a French type used in the Colonies. The powder was ignited by a spark when a flint was struck against the frizzen, or upright piece of steel above the pan. The miquelet has its spring mechanism outside the lock.

d, SNAPHAUNCE. Similar in operation to the miquelet except that the operating spring is inside the lock. This specimen is an unusually ornate one.

e, FLINTLOCK. A late seventeenth-century type, known as a doglock, because of the dog, or catch, at the rear of the cock. In this illustration, the frizzen, against which the flint strikes, is shown in place over the pan. Later flintlocks omit the dog catch.

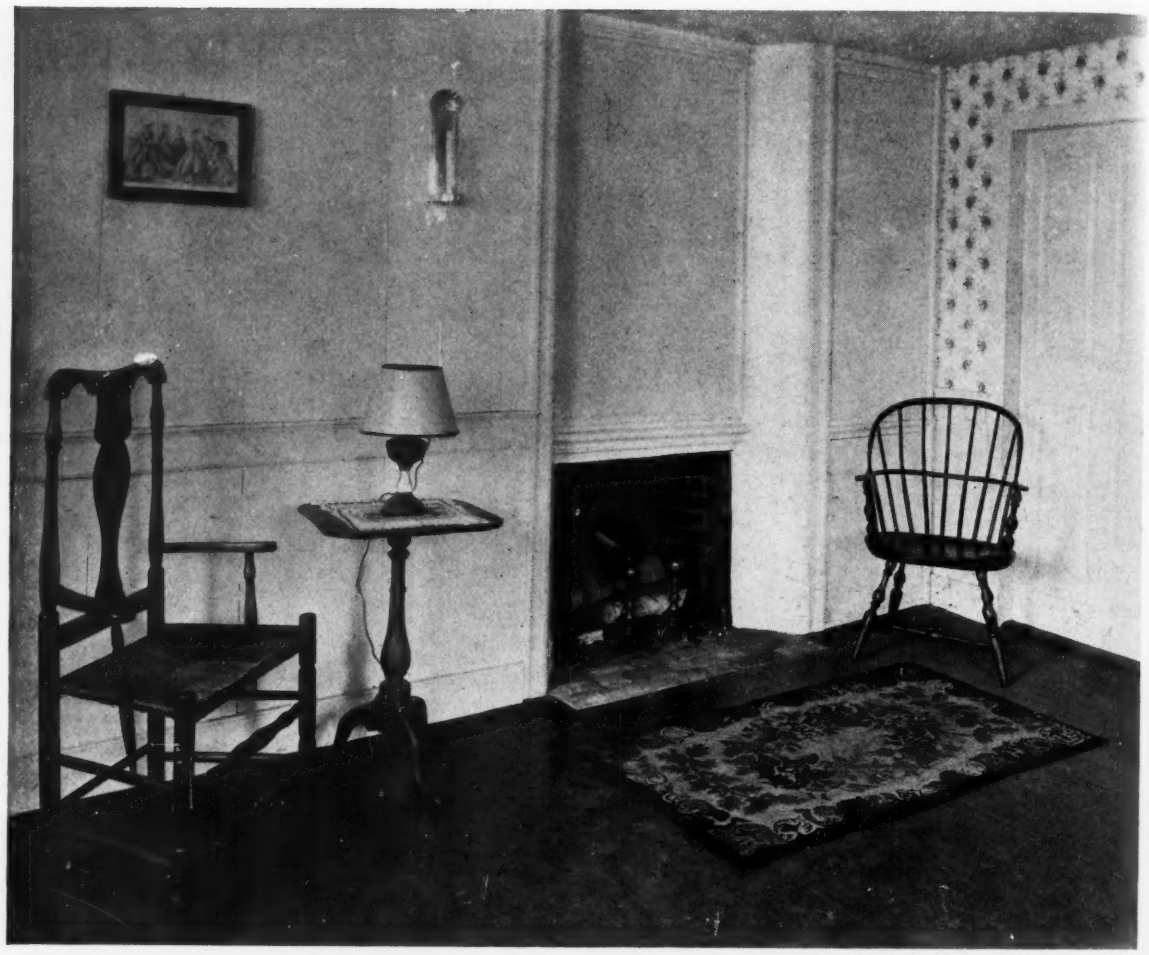
Fig. 3 — EARLY FIREARMS
a, Matchlock musket of the type used by early settlers in New England.
b, Typical matchlock musket of the seventeenth century.
c, A transitional type combining matchlock and wheel lock features.
d, A typical wheel lock musket.
e, An early miquelet used in America in the eighteenth century.
f, Flintlock with dog catch at the back of the cock.
g, Typical flintlock musket (*dated 1748*). Made in England, and representative of a form extensively used in the Colonies.

fowling pieces, English military arms — all found their way into the Colonial home and were made to serve every requirement of war and the chase. So we shall be perfectly safe to hang above the family hearth any one of quite a variety of arms. But to make assurance doubly sure, I recommend a careful study, both of the specimens pictured and of the details shown in previous numbers of ANTIQUES.

Once in a while, it would be a good idea to take down the weapon above your fireplace, oil its stock with boiled linseed oil, and give its barrel, inside and out, a liberal coating of Winchester gun grease to prevent rust. During the process, study all parts of the weapon until you find yourself beginning truly to sense their individual meaning and their relationship one to another. That accomplished, you will be ready to dig really deep into the lore of firearms. Here we have not even scratched the surface of it. A couple of collectors of arms might spend seven successive evenings wrangling over the position of a single screw, the shape of a trigger guard, the curvature of a trigger, and the interpretation of the cryptic marks often found on ancient musket barrels. In the end, they would probably remain in utter, but amicable, disagreement.

Perhaps we have offered suggestions sufficient to prevent the reader from falling into the most obvious trap spread for the unwary — that of completely misdating old-time muskets. Of the other snares — the more or less modern pieces made up to imitate the old, the assembled pieces constructed of shreds and patches of souvenir junk, the repaired pieces, which represent successive generations of tinkering with the same old trusty — it were better to say nothing. Avoidance of them is sometimes difficult even for the canniest collector.

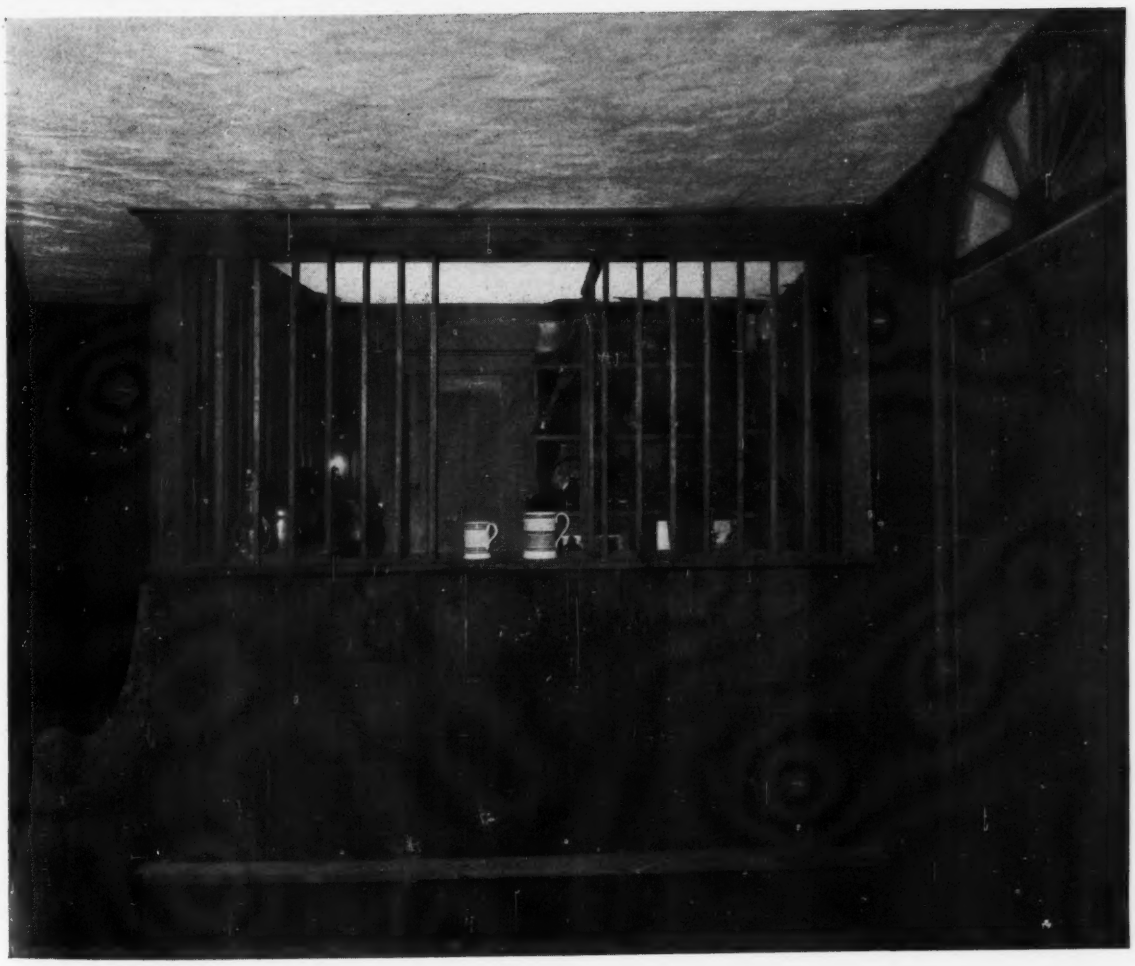
Note. A series of articles, *Colonial Firearms*, by Howard M. Chapin and Charles D. Cook, has been appearing in previous numbers of ANTIQUES. The reader interested in additional detail on the subject may consult these articles, to be found in the issues for February and June 1927, April 1928, April 1929, and February 1930. — *The Editor.*



FOUR VIEWS FROM THE COLONIAL VILLAGE AT SPRINGFIELD, MASSACHUSETTS

On the grounds of the Eastern States Exposition, in Springfield, Massachusetts, a New England Colonial village has been assembled about a typical village green. All of the buildings in this community — church, mansion, tavern and store, law office, schoolhouse, and blacksmith shop — are old structures removed to their present site through the generosity of Mrs. James J. Storrow. This bedroom in the Gilbert homestead is pictured because of its recessed fireplace.

Fairly typical of lower Connecticut River Valley dwellings is this dining room from the Potter mansion, now part of the Colonial Village in Springfield. Evidence of its original use as a kitchen is discernible in the large fireplace with its brick oven at the side. The pilasters flanking the fireplace, — together with the bolection molding framing the opening, and the paneled cupboards above — modify the severity of the sheathed walls.



FOUR VIEWS FROM THE COLONIAL VILLAGE AT SPRINGFIELD, MASSACHUSETTS

Furnished by Mrs. Edna H. Winter, this bedroom in the old house from Prescott, Massachusetts, offers a good demonstration of what may be unpretentiously accomplished in recreating an old-time New England atmosphere, severe yet inviting. Except for the chest of drawers (*c. 1790*) and candlestand (*c. 1780*), the major furniture may be ascribed to the first quarter of the nineteenth century. Soft muslin curtains covering the entire window frame and extending to the floor might be substituted for the treatment shown.

The taproom from Atkinson's store survives as a monument to the tastes of earlier days. All the old taproom bars appear to have been similarly protected against sly self-service, by means of a grill which could be swung to the ceiling or was furnished with a gate. The low footboard along the front of the bar may be a wooden ancestor of the brass rail, a device not unknown to some living Americans. The furnishings are by Mrs. Winter.

Notable Furniture of the Pilgrim Century

By WALLACE NUTTING

To a considerable extent, the collector is the victim of circumstances. He can accumulate only such things as are within his reach, no matter how strongly his preference turns toward fields that, for various reasons, are barred against his invasion. At present, a green cheese addict might almost as hopefully bay for a slice of the moon as a lover of early American furniture seek acquisition of a court cupboard or a really fine wainscot chair. Most of the surviving specimens of Pilgrim household gear in oak are permanently stored in museums, or tucked away among inviolable private collections. And it is but rarely that a first-rate piece of early pine or maple comes to market. Latter-day concentration on relatively accessible mahogany is, therefore, due to necessity as well as choice. However that may be, let us take the occasion to glance back through more than two centuries, and to fix our attention upon some items of furniture from Pilgrim homes. At the request of ANTIQUES, Wallace Nutting, who has done more than any other one man to arouse America's interest in her most precious heirlooms, has selected half a dozen or so of the items that he considers most significant. They are here pictured to accompany some brief interpretative notes by Mr. Nutting. — *The Editor.*

I HAVE been asked to state what it is that lies behind the furniture of the seventeenth century in America to give it legitimate interest and importance beyond that possessed by the furniture of the succeeding hundred years.

First, we should rid our minds of the assumption that interest has waned in the best furniture of the seventeenth century. The poor or commonplace examples of any age are, for a time, carried on the merits of the superior pieces. Thus the tavern table, often with little outstanding merit, and almost without decoration, though for a time excessively popular, has deservedly lost much of its vogue with the discovery that it is not particularly rare. But the great pieces with strong stylistic traits are now more sought than ever before. A Connecticut sunflower (or aster) chest, for instance, in a recent sale, brought at least double its value of three years ago. In so far as the writer is aware, no court cupboard of American origin has, for years, come into the market. But a price higher than any ever paid in the past has been offered for such an article.

These two instances alone should be sufficient to eradicate the wrong impression prevailing about our earliest furniture. Tell one of the leading dealers that you have a piece for sale, and his quick response will bear witness to his eagerness to acquire it. No dealer, however, would be so unwise as to dwell upon what he has not, rather than to focus attention upon what he has. The present silence concerning furniture of the Pilgrim century is due, therefore, not to failing interest, but to the nonexistence of specimens accessible to the trade.

Fig. 1 — PRESS CUPBOARD (*1660–1680*)
The most elaborate known example, retaining Mediæval motives. No two pieces of this kind appear to have been made alike. Each one has its own personalized individuality, which, added to its impressive dignity, gives it an unique importance.
From the estate of the late General Charles J. Paine

The predominant feature of such furniture is its great age. It belongs among the first artistic achievements of our early forefathers in America, and is cherished accordingly. Great age of course implies great rarity. Probably a hundred important examples of furniture of the 1780–1800 period survive to one of 1670. The extreme scarcity of examples of the more ancient furniture carries them, by an irresistible trend, to the museums. They have become practically unobtainable. But age and rarity would not give desirability or importance to early American oak were it not possessed of intrinsic merit. Its lines are sometimes

Fig. 2 — CARVER CHAIR (*c. 1640–1660*)
The more desirable early turned chairs are massive in all their parts. This specimen has the best back of any known, for its baluster turnings are not only very large, but splendidly proportioned. For wainscot chairs of the period, see ANTIQUES for June, 1930.
From the Morgan Memorial, Hartford, Connecticut

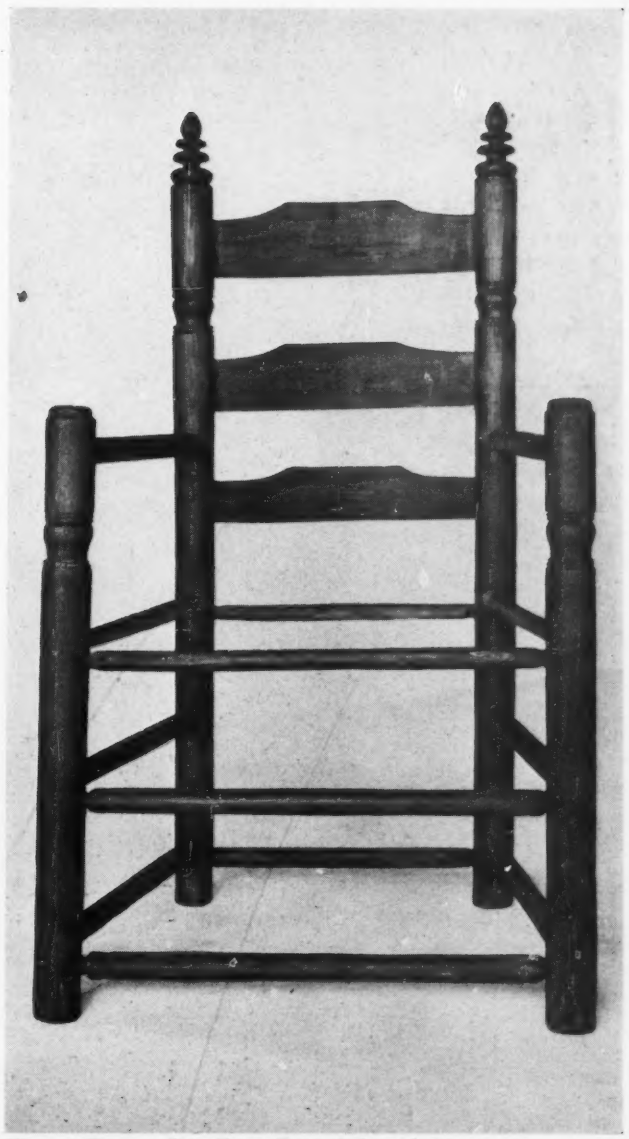


Fig. 3 — PILGRIM SLAT-BACK CHAIR (*1650–1670*)
Perhaps slightly later than chairs with turned spindles in the back, and certainly more comfortable, the slat-back chair has persisted throughout the centuries. This specimen retains the proportions of the early seventeenth century. Late forms become increasingly attenuated.

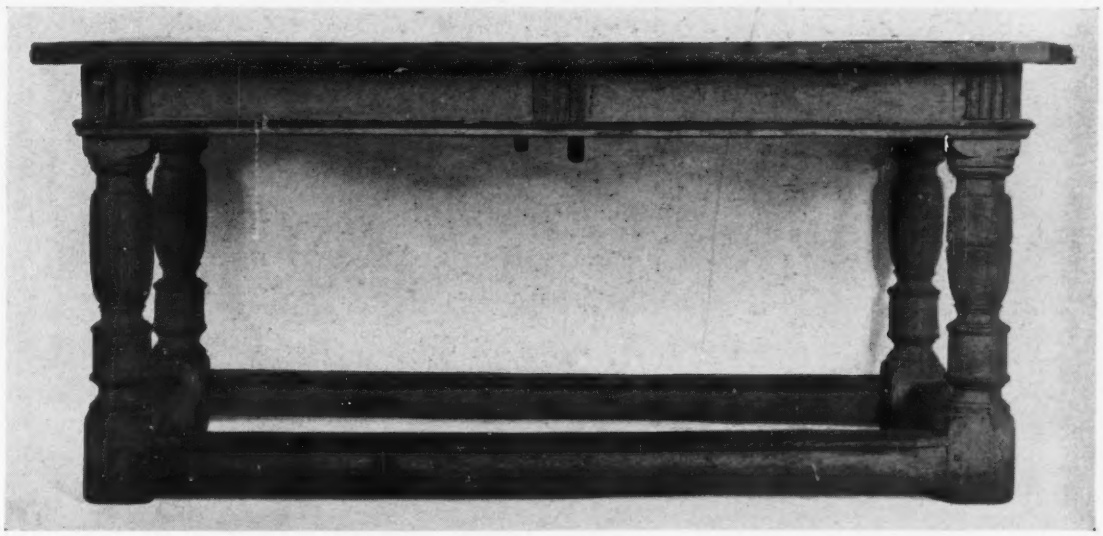


Fig. 4 — OAK TABLE (*c. 1670*)
Large tables such as this are extremely rare. Most, if not all, of the type that have been found in New England were used in the churches as communion tables.
From the Connecticut Historical Society, Hartford, Connecticut

reminiscent of the Gothic. At any rate, they always preserve, in some particulars, the impression of those artistic ages when men wrought lovingly and scamped no measure of care to attain the best results they knew how to produce. Thus, in one specimen, we may have not only romance — the sentiment of the earliest American time —but structural lines that speak distinctively of the façades of the Middle Ages. Such furniture was conceived as something to be viewed like an edifice, complete and harmonious in itself, and not dependent for its effect on its companions or even on its period or its immediate location.

Fig. 5 — Oak Chest on Frame (*dated 1690*)
An extremely rare example of an unusual type; for all the applied ornaments are original.
From the collection of Henry R. Davis

Further, this old furniture appeals to us by its quality of stateliness. One has only to look at a court cupboard or a great refectory table to recognize a dignity not rivaled by later styles. Their massiveness, their aspect of permanence, give importance to any room in which they stand. Such specimens are not "crude," as the ignorant so often describe them. They represent a remarkable era of American development — a great period of artistic achievement, at a time when its creative days were drawing to a close. They can afford to await the period when they will receive from the general run of folk the same recognition that the student of rare old pieces now accords them.

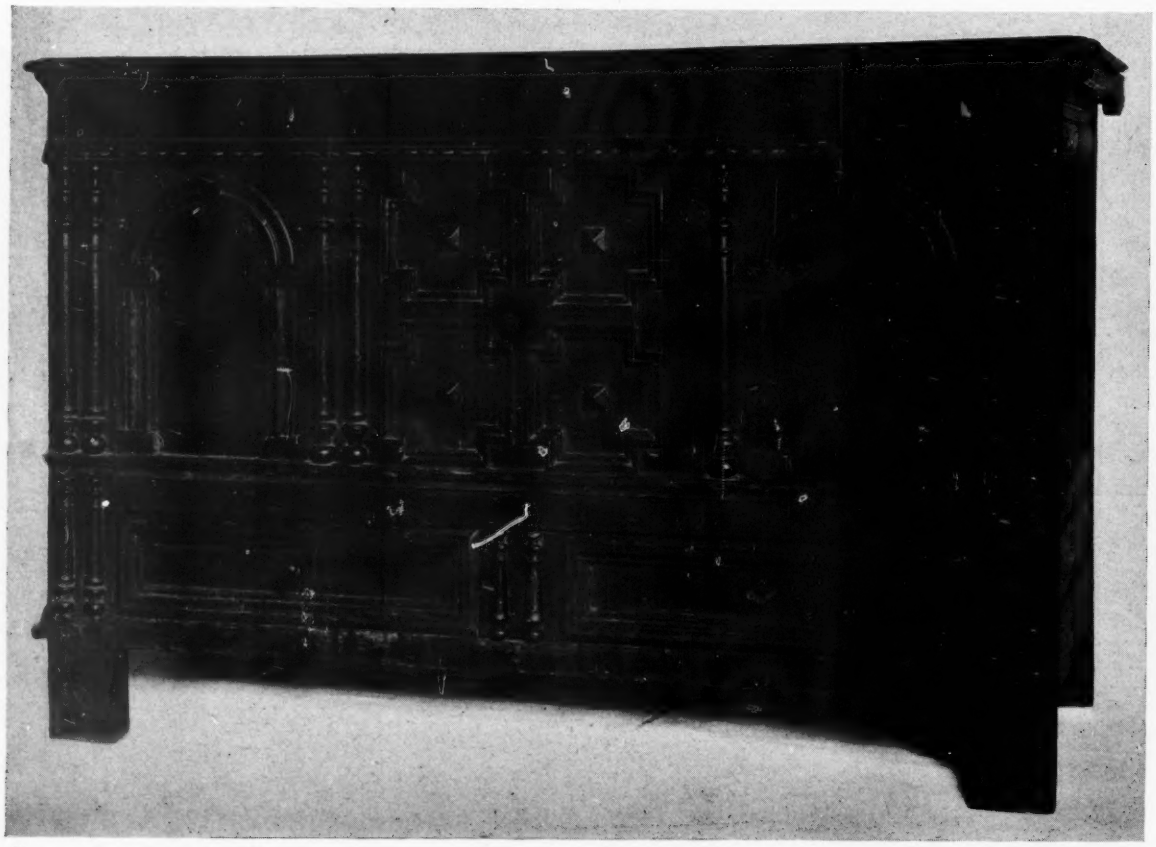


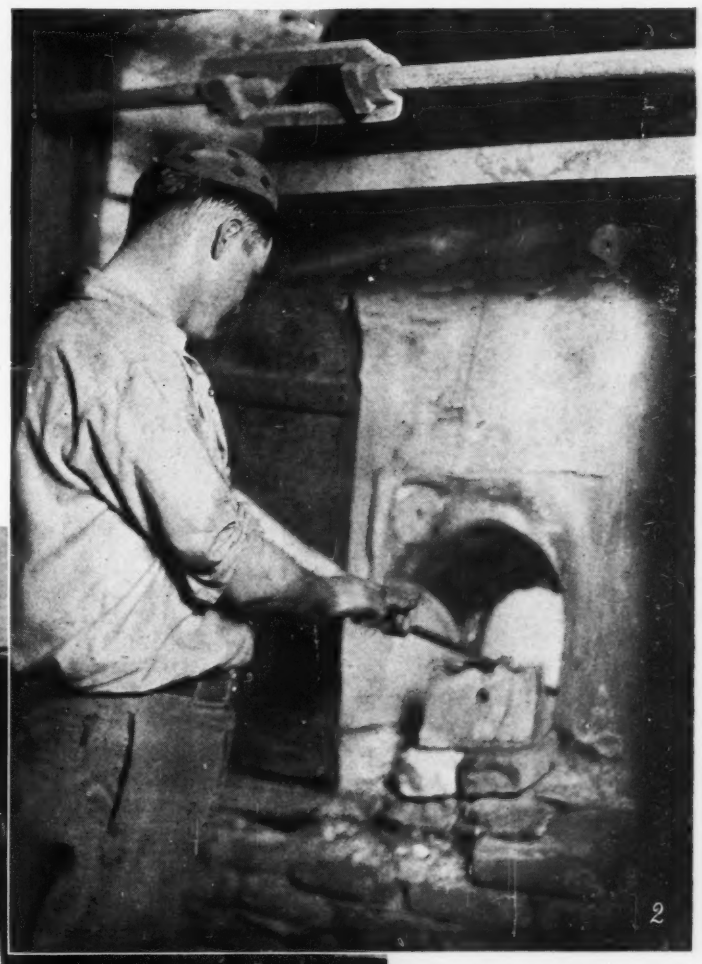
Fig. 6 — Oak Chest (*c. 1630*)
Essentially architectural in its façade treatment, and showing a very careful regard for proportions. Probably from Massachusetts, where several have been found on the North Shore.
From the collection of Mary M. Sampson

A Pictorial Demonstration of Glassmaking

LAST January, ANTIQUES published a series of illustrations to demonstrate transfer printing on chinaware. The pictures in this issue should accomplish the same thing for glassmaking. For simplification, they have been confined to the making of a goblet. If the steps in that process are understood, no great difficulty will be encountered in visualizing the production of such objects as vases and pitchers.

It should be remarked, in passing, that actual blowing plays a very small part in the shaping of glass. Once the gob of molten glass on the end of the blowpipe has been expanded into a bubble, it takes its subsequent form through manipulation as it is revolved on the end of a rod laid across the arms of the workman's bench. This process, of course, requires constant reheating in a furnace, so that the glass may be kept soft.

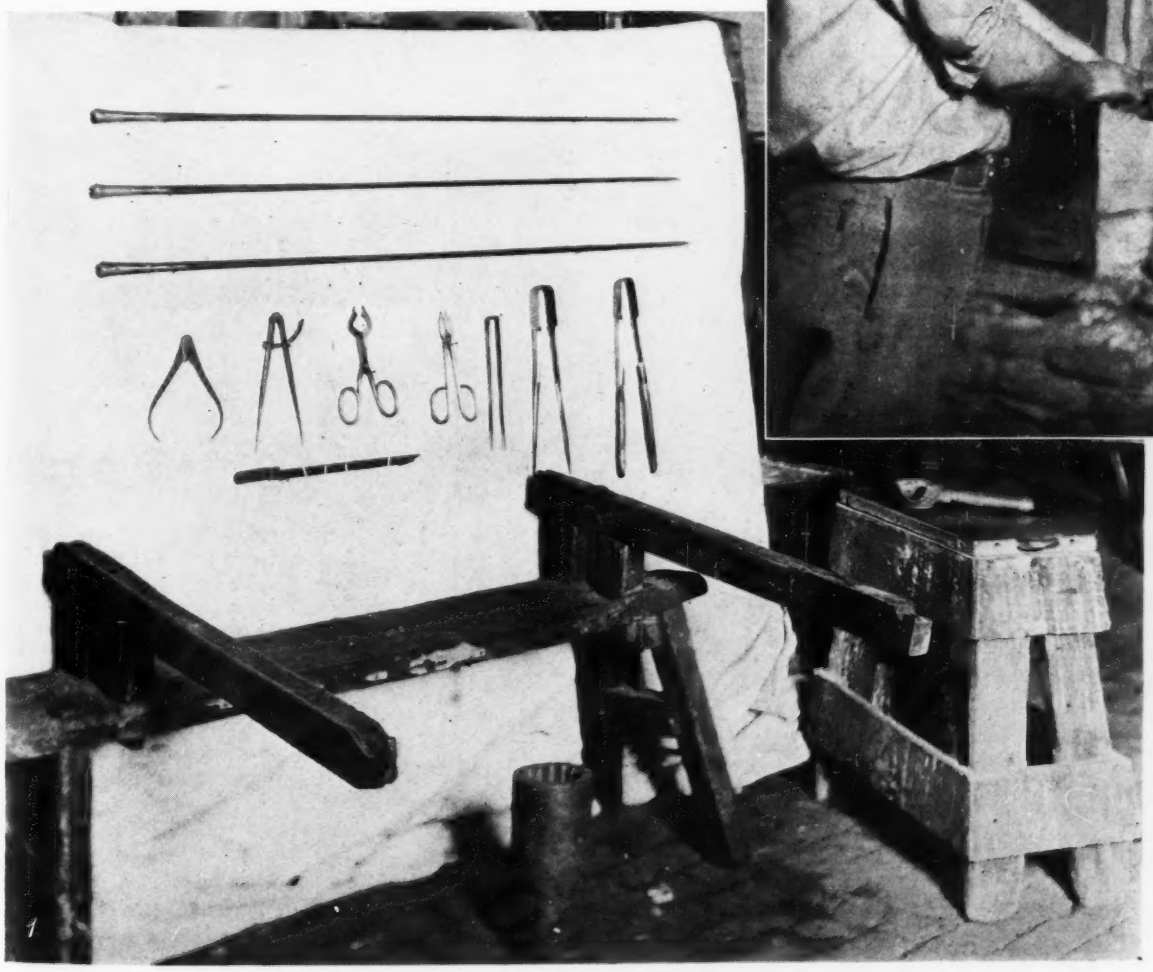
We hear so much nowadays about living in a machine age that we are prone to believe that all the old hand processes have long since been discarded by manufacturers. On the contrary, it is quite impossible to produce the finer grades of furniture, pottery, glass, or many other objects, except by closely following the methods of centuries past. These methods are still in vogue at the Steuben Glass Works, a subsidiary of the Corning Glass Works at Corning, New York. It is through the courtesy of George B. Hollister, Vice President of the Company, and of Fredrick Carder, Manager, that ANTIQUES is now able to offer the following pictures. The taking of the original photographs, which was done specially for ANTIQUES, required the expenditure of a great deal of time and an infinitude of care.



2

THE first act of the glassmaker is to pass his blowpipe through the furnace door and dip it into the vessel of molten glass. A few turns of the rod collect what is called a "gathering" of glass on the end of the pipe. After that, a very gentle breathing through the pipe inflates the glass; and one or two dextrous turns in the air lengthens it to a bladder-like bubble.

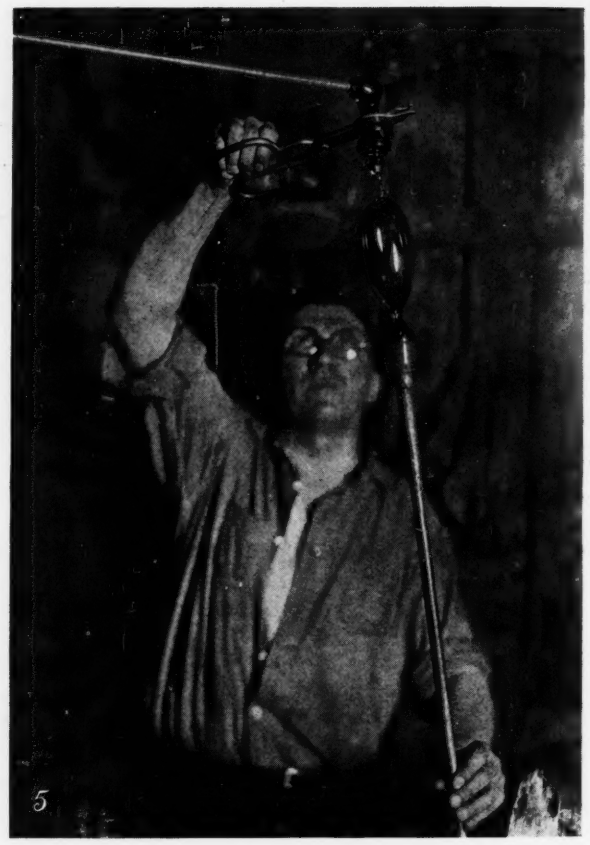
THE tools of glassmaking are few. The workman sits on the bench shown below, and uses its extended arms as a support upon which to revolve his rod. On the table at the right rests a metal plate, or "marver," upon which the glass may be rolled. The wooden cup may also be used in shaping the glass bubble. Above the bench are pictured three blowpipes, and, from left to right: calipers, shears, pincers, and metal and wood pucellas. Below these is a measuring stick.



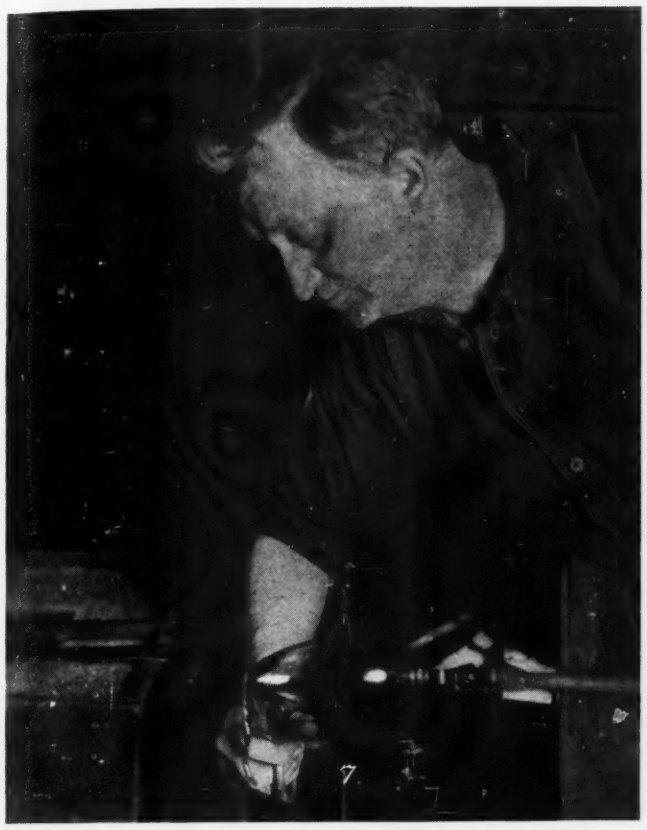
1

IF THE finished glass object is to show a slight ribbing, the elongated glass bubble on the end of the pipe is inserted in an iron mold, as shown above. Blowing through the pipe expands the glass until it takes the form of the mold. On removal from the mold, the glass will appear as in the last of the group of three illustrations. The pipe and its attached bubble are now passed from the gatherer to the servitor.

NOTE, in Figure 4 above, the bubble of glass on the end of the servitor's blowpipe. A boy (unseen) at the left has brought a fresh gathering of glass on a rod, and is transferring it to the bubble. When the servitor has enough new glass, he cuts off the supply with his shears, retaining a button, which he works into a stem by pressing and pulling with his tools. Frequent reheating is required during this process.



THIS done, a boy brings one more gathering, which is added to the finished stem, cut off as in Figure 5, and finished into a foot. In Figure 6 we see, at the left, another rod, carrying a button of hot glass. It is being brought into contact with the foot of the goblet. When the button adheres, a sharp tap on the end of the pipe breaks the goblet from its first anchorage and releases it to the second rod — the true pontil rod.



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8

THE goblet, now quite finished as to its stem and foot, is passed to another workman, the gaffer, who first cuts away part of the top with his shears (*Fig. 7*). Next comes the work of shaping the bowl of the goblet. Inserting the pucellas into the orifice of the still bladderlike bowl, and at the same time revolving the tumbler by constantly turning the iron rod, the gaffer spreads the opening until the bowl assumes its destined form (*Fig. 8*). The pucellas may be used on the outside of the glass to compress, or inside to expand. Great steadiness of hand and accuracy of eye are essential in all of these shaping processes.

9

THIS operation continues, with frequent reheatings of the glass, until the shape and proportion of the bowl are satisfactory. A boy now brings a rod which terminates in a kind of pitchfork wrapped with twine (*Fig. 9*). The gaffer places the stem of the goblet between the tines of the fork, gives the foot a sharp blow to release it from the rod, and the boy dashes away to place the piece in the annealing oven. A fragment of the glass button that fastened the tumbler to the gaffer's rod adheres to the foot. This is the much talked of pontil mark. Nowadays it is usually ground off after the final annealing.

Cornelius Bradford, Pewterer

By LEDLIE I. LAUGHLIN

LOUIS G. MYERS, in a delightful paragraph about Malcolm McEuen in *Some Notes on American Pewterers*, writes:

There were three Malcolms in all. The first was a bookbinder; then came Malcolm, the pewterer, and finally Malcolm, the plumber. Thus, in father, son, and grandson, we see a typical case of American evolution, with the grandson landing at the top.

As a companion picture, let me recite the story of the Bradfords — father, son, and grandson. First came William, printer and newspaper publisher; second, William, Jr., a printer who turned pewterer; and, finally, Cornelius, brother of William, 3rd, who, beginning as a pewterer, realized, no doubt, that he was not fulfilling his destiny, and added plumbing to his previous occupation. And perhaps it was just to give me the pleasure of linking my story more closely with that of Mr. Myers that Cornelius obligingly chose Malcolm McEuen as his partner.

In 1682, William Bradford, a printer of Leicestershire, England, emigrated with William Penn to Philadelphia, where, in 1685, he set up the first printing press in the Middle Colonies. Not long afterwards he moved to New York, was appointed royal printer for that Colony, and, in 1725, published New York's first newspaper.

A son, William Bradford, Jr., born in Philadelphia, in 1688, is said to have learned the printing trade in New York. But, as his health proved too poor for such confining work, he turned to the sea for a livelihood. Just when he abandoned a sailor's life we do not know; in 1719, however, he became a freeman of New York, his occupation appearing on the records as that of pewterer. And a pewterer he remains in all subsequent documents where his name is found. His will was probated in 1759.

William Bradford, 3rd, a son of the pewterer, returned to the family trade of printing, became a newspaper publisher in Philadelphia, and eclipsed even the reputation of his famous grandfather. During the trying days that preceded the Revolution, his newspaper admonished the Colonies to "Unite or Die"; and his tavern, the London Coffee House, became Philadelphia's hotbed of patriotism. When the war came, he received a commission; served under General Washington at Trenton, Princeton, and elsewhere; and rose to the rank of Colonel.

It is little wonder, therefore, that Cornelius Bradford, last of the tribe, has remained in the background, his story untold. But he, too, played a man's part in the events of his time, and deserves at least brief recognition for his various achievements.

Cornelius, fifth and youngest child of the pewterer, William Bradford, Jr., was born in New York, October 18, 1729. Unquestionably he served his apprenticeship in his father's shop. In 1752, he was married to Esther Creighton, and, soon thereafter, moved to his father's birthplace, Philadelphia, where he had inherited a home and shop from an uncle, Andrew Bradford. In the issue of the *Pennsylvania Gazette* for May 3, 1753, he advertised the manufacture of pewter in his shop on Second Street. In the same journal, the following notice appeared, October 14, 1756:

To be sold by Cornelius Bradford, Pewterer,
At the sign of the Dish in Second St. opposite the sign of the George wholesale or retail at the most reasonable rates all sorts of pewter ware, viz:
Dishes and plates of all sizes, basons, tankards, quart and pint mugs, porringers, tea pots, sugar pots, cullanders, bed pans, stool-pans, half pint and gill tumblers, wine measures, salt-sellers, spoons, milk pots, pint and half-pint dram bottles, slop bowls and all sorts of other pewter.

Said Bradford makes the best of pewter or block-tin worms, of all sizes, for distilling, as shall be ordered, as also cranes for hogsheads or bottles, candle molds of different sizes. All persons may have pewter mended at a reasonable price, and ready money given for old pewter, or exchanged for new.

A similar advertisement, in 1758, exhibited but one change, the addition of "ink pots" to the announced stock in trade. From later notices, we gain the impression that Bradford became a general merchant; and, in 1769, when he is taxed for property in High Street Ward, his name occurs for the last time as a resident of Philadelphia.

The records of Christ Church show that, between the years 1754 and 1759, four children were born to Cornelius and Esther Bradford. In 1765 the wife died. About five years later the widower, with his children, returned to New York where, in the following year, he was married again — this time to Catherine, widow of Captain Dennis Candy. Whatever had been his position in Philadelphia, Cornelius became one of the prominent New York figures of his day. If the city had required a Paul Revere, no doubt Bradford would have filled the rôle. In the years just before the war, he was the trusted dispatch bearer between the Committees of Correspondence in New York and Boston, and in New York and Philadelphia.

We have already told how the brother William, at his inn, the London Coffee House in Philadelphia, became a central figure in the city's patriotic councils. Cornelius Bradford was to play a similar

Fig. 1 — TOUCHES OF CORNELIUS BRADFORD (*1753–1786*)
From an 8⅝ inch plate in the author's collection

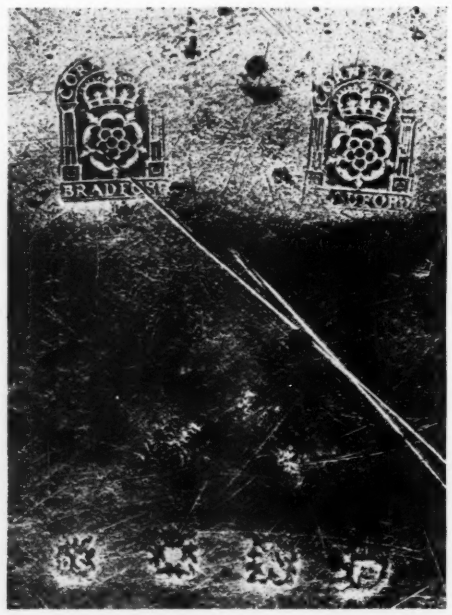

Fig. 2 — TOUCHES OF CORNELIUS BRADFORD (*actual size*)
From an 8⅜ inch plate in the collection of Francis Mason

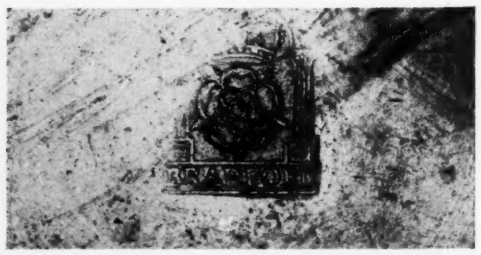

Fig. 3 — ANOTHER IMPRESSION OF THE UPPER TOUCH IN FIGURE 2 (*enlarged*)
From a quart tankard in the author's collection

part in New York. The Merchants' Coffee House, at the corner of Wall and Water Streets, had long been the business rendezvous of the merchants of the locality. Early in 1776, Bradford purchased the establishment and the property on which it stood. Almost immediately it became headquarters for those ardent spirits who brooked no temporizing with the British Government; and we are told that Bradford proved himself an energetic and enterprising host.

But his tenure was brief. War had come in earnest. The British fleet arrived at New York; the landing of troops necessitated the withdrawal of the Continental forces. Bradford might have remained to enjoy a thriving business in catering to His Majesty's soldiers and to Tory citizens. Instead, when Washington's soldiers marched out, Bradford deserted his inn and shop and went with them. For seven years thereafter, he and his family lived at Rhinebeck, some distance up the Hudson.

Fig. 4 — Quart Tankard by Cornelius Bradford (*1753–1786*)
Height: 6¾ inches; top diameter: 4 5/16 inches.
From the author's collection

In 1783, the war over, Cornelius returned to New York and again assumed charge of his famous hostelry. To W. Harrison Bayles' interesting *Old Taverns of New York*, I am indebted for much of the subject matter of this sketch. He tells us that Bradford

> prepared a book, in which he proposed to enter the names of vessels on their arrival, the ports from which they came, and any particular occurrences of their voyages, so that merchants and travellers might obtain the earliest intelligence. Bradford's *Marine List* appears in the newspapers of that period. He also opened a register of merchants and others, in which they were requested to enter their names and residences, the nearest approach to a city directory that had yet been made. Bradford, by his energy and intelligence, revived the good name of the house . . .

We now return to the starting point of our story. In New York's earliest directory, that of 1786, Bradford and McEuen are listed as plumbers, at 147 Water Street. This McEuen was the second Malcolm, who spent most of his days as a pewterer. The two men were working together at least as early as 1774, as evidenced by the recorded approval of a bill presented by the firm in that year for deliveries made to the New York Almshouse. I doubt, however, that Bradford took any active part in either pewtermaking or plumbing after 1775. The shop was closed during the War, and his duties as host of the Coffee House would have required most of his energies after the return of peace. It is, therefore, my belief that any examples of Bradford's pewter that come to light may be identified, with reasonable assurance, as pre-Revolutionary.

Although, until very recent years, the existence of any such examples was unknown, there is now record of at least seven objects of his handicraft — three quart tankards, a pint mug, a ten-inch smooth-rim plate, and two plates with normal rim, measuring eight and nine-sixteenths inches and eight and seven-eighths inches, respectively. All three plates have hammer marks on the bouge.

Francis Mason made the first Bradford discovery; and to him we are indebted, not only for a new touch, but also for a brand-new mystery. Examine the marks reproduced from the Mason plate (*Fig. 2*). Why should the initials in the hall marks (so-called) be *D.S.* instead of *C.B.?* Possibly English precedent affords the answer. In England, when a pewterer succeeded to another man's business, he frequently applied for and received permission from the Pewterers' Company to adopt the touches used by his predecessor — to capitalize, as it were, the good will of a going establishment. It seems not improbable therefore that *D.S.* was an earlier Philadelphia maker whom Bradford succeeded; but thus far I have been unable to find trace of such a man. The other Bradford touch (*Fig. 1*), found, as yet, on but the one plate, could have been used only in Philadelphia. Hence it unquestionably antedates the Revolution.

Fig. 5 — Pint Mug by Cornelius Bradford (*1753–1786*)
Height: 4½ inches; top diameter: 3½ inches.
From the author's collection

Cornelius Bradford died November 9, 1786. His work ranks with that of the New York makers — the Wills, the Bassetts, and the rest.

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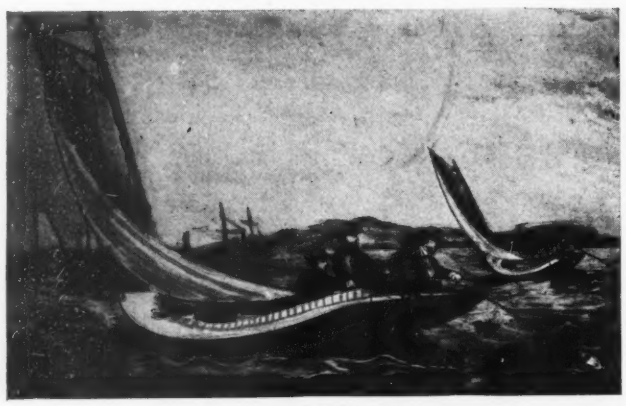
For the Sportsman . . .

BASS FISHING
Currier & Ives — Small Folio

TROUT *vs.* GOUT
N. Currier — Small Folio



BLUE FISHING
Currier & Ives — Small Folio

. . . for the Collector

Currier prints have a double appeal! To the fisherman, they bring recollections of favorite scenes; to the collector, the charm of rarity. The Maine cabin, the Canada camp, the Adirondack lodge, is twice as attractive when decorated with them. Scarcer items of these quaint Currier prints are always at The Old Print Shop.

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Shop Talk

By BONDOME

RÉSUMÉS of the past auction season are now in order. I wish that all the sales galleries of importance in the United States would follow the example of the American Art Association-Anderson Galleries, and of the Plaza Art Auction Rooms in New York, and supply their figures to the press. Without such aid, it is impossible to obtain more than a partial idea of the volume of the year's business. As it is, the American Art Association-Anderson Galleries report total sales amounting to $4,603,253.20, made up as follows:

Art objects, including furniture, tapestries, rugs, porcelains	$2,792,486.85
Paintings	865,877.00
Books and Autographs	653,005.00
Prints and Etchings	174,731.50
Stamps	117,152.85

That is quite a bit of money to spend on antiques in a year characterized by unsatisfactory general business and by convulsions in Wall Street. The I. Sack sale, held in the midst of the first period of collapse, brought better than $212,000, eighteen of Mr. Sack's items having been bought at one swoop by a western museum. In January, the Philip Flayderman collection realized close to $430,000, with a per item average of $840, as against the $720 average for the famous Reifsnyder sale of the previous year.

The larger disposals of foreign things were in the field of Italian and French antiques. The Benguiat Italian furniture, textiles, and rugs sold in April for approximately $215,000. The same firm's November sale of French and Flemish tapestries realized $130,500. Interest in Oriental art was demonstrated by the $136,000 sale of Yamanaka & Company in December. Then, of course, there was the great Havemeyer dispersal in April. The collections included paintings, ancient glass, pottery, Japanese and Chinese art, Oriental rugs, and what not else. Under the hammer, the entire lot realized just under $375,000.

The sums quoted seem individually and collectively large. Whether, in all cases, they represent topnotch valuations, I cannot say. On the whole, however, they by no means suggest a bear market in antiques.

In the field of books and autographs, where comparisons are fairly easy to make, prices maintained satisfactory levels. For example, a large paper copy of Lowell's *Poems*, 1844, which sold, in 1920, for $115, brought $450 last February. A copy of Hawthorne's *Scarlet Letter* at $1,550 made its high record. On the whole, it would appear that superlative things have continued to bring superlative prices. Secondary items have, in many instances, fallen with a dull and sickening thud.

The Plaza Galleries report forty-six sales during the season, totaling $1,391,042. Furniture and objects of art supplied $893,011 of this total; paintings, $89,990; and jewelry, $304,922. So, at the Plaza Galleries and the American Art Galleries alone, close to $6,000,000 was spent during the past season. Add the sales at Silo's, the New England Galleries, and various other New York auction rooms, the important sales conducted by Freeman in Philadelphia, and the multitude of provincial auctions engineered by the genial John M. Mitchell, and the total becomes still more impressive.

* * *

In June, I gave a brief summary of the chief New England events scheduled in connection with the Massachusetts Bay Tercentenary. Most of the real hullabaloo, fireworks, and so on, will have occurred in July, leaving August as a reasonably peaceful period for sight-seeing. Anyone with a *penchant* for hunting up tablets marking the present unspeakable ugliness of spots where once a patriot was born or an Indian lifted a notable scalp lock, will find plenty of occupation this summer. Enough fresh bronze will be spread over the New England landscape during the next month or so to help materially in stabilizing the copper market. For my own part, however, I find the tombstones in ancient burying grounds far more attractive to look upon and much more interesting to read. So I recommend the tombstones.

Thus far, I have not been profoundly impressed with the tercentenary publicity. I should like to give readers of ANTIQUES a brief but comprehensive summary of the sights best worth seeing, and a calendar of important events, classified according to the probable predominance of the attendant hot air of oratory or the cheesecloth of pageantry. But it can't be done on the basis of information that I have received from headquarters.

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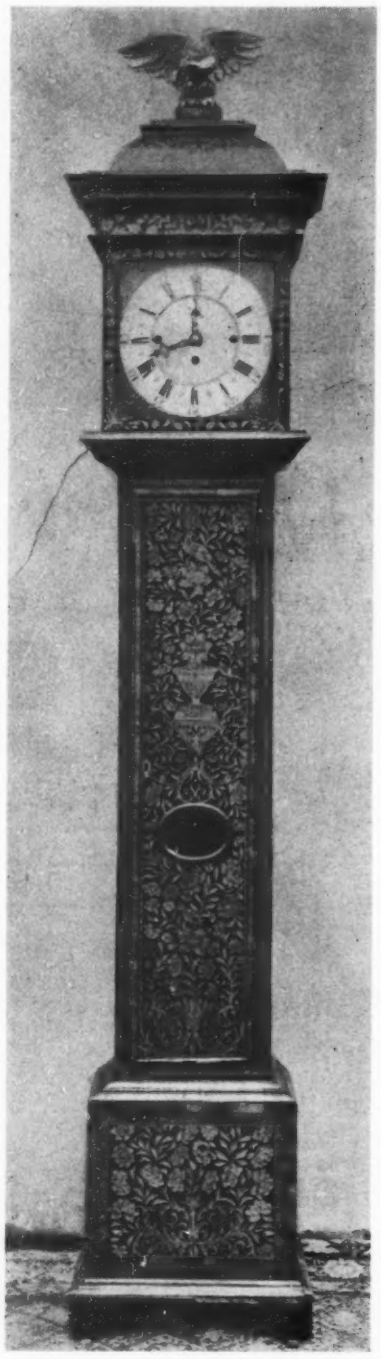
THE TREASURE HOUSE



Illustrating a magnificent Marquetry Grandfather Clock, chiming on eight bells. It is in genuine old condition and was made by John Shaw, Holborn (London) who was master clockmaker in 1712. Total height to tip of eagle, 8 ft. Width at centre of base, excluding base mould, 15½ in. Width of case, 11½ in. This is certainly a collector's piece.

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In so far as I can make out, the recently installed permanent or semi-permanent exhibits that are best worthy of visitation by pilgrims from afar are the following:

Stockbridge, Massachusetts. The old Mission House, brought down from the hills by Miss Mabel Choate, restored to its original condition, and appropriately equipped with superior examples of early furniture. It is a memorial to Miss Choate's father and mother.

Springfield, Massachusetts. Restored New England village at the Exposition Grounds. An interesting and ambitious project made possible by the generosity of Mrs. James J. Storrow. While in Springfield, visit also the building of the Connecticut Valley Historical Society, an attractive place where you will meet with intelligence and cordiality.

Nantucket Island. The new Whaling Museum, which houses a small but exceptionally well chosen collection of whaling implements. Those who can't go to Nantucket should see the Museum and the old whaling ship at New Bedford.

Salem, Massachusetts. The Colonial Village, as careful a restoration of the Village of Salem in the 1600's as it has been possible to devise. The architectural details have been supervised by George Francis Dow. This promises to be one of the most alluring features of the whole tercentenary performance. While in Salem, visit the Essex Institute, and take time to study it.

Boston, Massachusetts. Exhibition of early Colonial portraits at the Robert C. Vose Galleries, 559 Boylston Street. For years Mr. Vose has been collecting early portraits, and hiding them away against such an occasion as the tercentenary. They include likenesses of Colonial worthies by foreign masters that adopted this country as their own, and a considerable number of works by native-born painters. William Read, Peter Pelham, John Smibert, Joseph Badger, Robert Feke, Jeremiah Dummer, John Wollaston are among the pre-Revolutionary painters represented. Copley, West, Stuart, the Peales, Ralph Earle, John Trumbull, Mather Brown, and Sully are a few of the later artists.

August 7, Plymouth will hold a street fair and open its old houses. August 10 to 12 will witness an Indian powwow at Mashpee. None of the publicity thus far received mentions whether firewater will be historically abundant or legally unobtainable. From August 1 to 16, Ipswich will hold a kind of open house, which, unless I underestimate the dramatic capabilities of Ralph W. Burnham, will be remembered for some time to come.

Nearly every New England town, of course, has its historical society. Many of these organizations have well equipped buildings that are worth investigating. It should not be necessary to offer a reminder concerning the new wing of the Boston Museum of Fine Arts. And, by all means, visit the antique shops throughout New England. The season has been a trifle dull thus far, and I understand that stocks are far better than usual at this time of the year.

* * *

Consideration is a rare attribute of government. Nevertheless, one of the polite provisions of the United States Customs has been that of allowing importers of valuable art objects to have their shipments transferred directly to their own warehouses, and there unpacked for examination. Hitherto, the importers have employed their own truckmen for this service — that is to say, individuals or companies used to handling precious and fragile things and employing help trained to exercise care in the undertaking. Under a recent ruling, these more or less private truckmen are to be debarred from the piers in favor of government contractors. This looks to me like an unfortunate arrangement. It places ultimate responsibility for the careful handling of delicate merchandise upon the shoulders of the Government, which is notably slow in meeting even obviously just demands and which should not be monkeying with the trucking business anyway. It is bound to cause trouble and inconvenience to the importers. That it will serve, in any wise, to protect the United States against fraudulent practices, I very much doubt. After all, if the Government is making a pretence of decent consideration, why not go the whole way and be really decent?

* * *

The sale of the Joseph E. Holland collection, which took place at the Holland residence in Milford, Delaware, beginning June 23, is of interest as showing price trends for somewhat miscellaneous things.

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Lung'arno Soderini 9 to 11
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LOS ANGELES

The sale was conducted by Samuel T. Freeman & Company of Philadelphia, to whom I am indebted for a priced catalogue. Whether the prices quoted are to be considered high or low I can offer no opinion; for I did not see the items. I note, however, an Eli Terry mahogany mantel clock at $70; an Empire mahogany sideboard at $125; a walnut slant-top desk with a good cabinet but with modern handles and a rather poor base at $460; a brass fire fender at $72.50; a Phyfe type mahogany dining table at $340; a Hepplewhite sideboard at $2,000, despite the addition of casters; plain hurricane shades at $200 the pair; a wooden Indian, $100; a Victorian rosewood living room suite of nine pieces, $170 (owners of Victorian things please note); a cast-iron hitching post figuring a footman in colored raiment, $225; a large wooden horse, $100; stenciled Hitchcock chairs at $16 each; a Victorian carved armchair, $38.50; another at $36; five haircloth-covered mahogany chairs with vase-shaped splats — probably of the 1830's — at $10 each; an Empire mahogany sideboard at $30. Evidently a good many of these items represent late types of furniture and objects in the curio class whose market values are ordinarily hard to appraise. That is the reason why I have given so long a list of them.

* * *

Here is a warning to dealers throughout the Mid-West and West, though there is no telling when it may be applicable to other parts of the country. Beware of a man with bulging eyes, thick-lensed spectacles, and a profound knowledge of antiques and the antique trade, who represents himself as a buyer for the Antiques Department of one of the largest Chicago stores. He has been reported to me from Kansas City and Omaha, Nebraska. In both cities, he has made purchases, paying for them with checks on a Chicago bank. His signature appears to vary according to circumstances, but is consistently worthless. Where the articles bought are easily transported, he carries them away with him. Otherwise, he leaves a shipping address, persuades the dealer to cash a check for immediate requirements, and then disappears into the great open spaces. One dealer describes him as unprepossessing in aspect; another speaks of him as "tall, well-dressed, and well-groomed, about fifty years of age." Both agree about the eyes, which doubtless are an endowment that may not be shifted so readily as clothes or signatures.

* * *

Those persons who plan to extend their summer motoring into Canada will be pleased to learn that the Canadian Department of the Interior is issuing a series of automobile road maps. There are four of these maps covering respectively the Eastern seaboard, the Great Lakes region, the Middle West region, and the Pacific region. They are well worth having, and will be sent gratis upon application to F. C. C. Lynch, Director of the Natural Resources Intelligence Service, Ottawa.

* * *

Through September 21, the Museum of Fine Arts, Boston, will hold a loan exhibition of one hundred Colonial portraits. Although the Exhibition makes an excellent survey of art in the Colony before 1775, this aim was subordinated to the Museum's purpose of bringing together unquestioned portraits of men and women who contributed largely to the shaping of affairs in this country. Names familiar in political history, military exploits, commercial and social life, and the fields of education and the arts are among those recalled. As a permanent record of this important event, a fully illustrated catalogue with biographical data accompanying each full page reproduction has been issued. The paintings have been assembled by the Museum with the generous assistance of Frank W. Bayley, an authority on Colonial art, and with the coöperation of many public institutions and private owners of early portraits. To Mr. Bayley, also, the Museum is indebted for the biographical material contained in the catalogue. This exhibition is one of the things not to be missed.

* * *

From Portsmouth, New Hampshire, just in time to crawl under the wire, I have word that the old Wentworth Gardner House in the State's one seaport city is holding a special loan exhibition of American furniture of the Chippendale period and earlier. The dates set are from July 23 to August 6, far too brief a time, though perhaps the generous folk who have lent their heirlooms do not relish a longer term of living in denuded dwellings. The exhibition is a benefit affair and the admission fee is one dollar; but I advise attendance on the part of all who can find

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Carved gilt mirror made about 1670.
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Old glazed flowered Chintz, a very fine lot, price right.
Aaron Willard Shelf Clock, fine, in original condition. $1750.
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Sun Dial — very old stone one — 16 inches square. $35.
Carved Adam Mantelpiece, fine condition. $200.
Small rosewood Sofa Table, a beauty. $150.
Fine old full rigged Merchant Bark with sails set, framed and planked model. A very shippy old ship, 6 feet overall. $350.
Ship Weathervane complete and in good condition, ship 4 feet long. $85.
Wing Chair, tapered legs, stretcher base, handsome curves and very comfortable. Ready for cover. $250.
Hall Lantern, hexagon, engraved, frosted glass, all perfect condition. $125.
Urn top Andirons, 27 inches high, a fine old pair. $150.
Pair of early wooden colored Chandeliers, 8 lights each. $250.

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or make the opportunity. The items to be shown will be selected by Charles Over Cornelius and, I understand, will represent the cream of Portsmouth's early furniture.

New Delvings in Old Fields

Nicholas Disbrowe — Master "Joyner"

THAT form of collecting which seeks objects bearing the maker's label or signature is pretty well limited in its scope to the last third of the eighteenth century and the beginning years of the nineteenth. Antecedent to the 1760's, labels or similar indications of authorship will usually be sought in vain, and pieces must be ascribed by processes depending upon circumstances or deductive reasoning. By a combination of these means, Hadley chests have been traced with reasonable certainty to Belding and Allis in Hatfield, and, in occasional instances, to other makers, either conjectural or assured. But, upon them, no signature or other identifying mark has been discovered with one notable exception, that of the Mary Allyn chest now in the possession of Luke Vincent Lockwood. Here, indeed, is a maker's label, not in the approved fashion of a printed card, but in seventeenth-century script, traced or burnt upon the back of the lower drawer of the chest. (See Antiques for September, 1923.)

So exceptional is this signature that considerable doubt has been expressed as to its authenticity. However, the style of the writing, the shape of the characters themselves, agreeing as they do with extant specimens of seventeenth-century script, the known historical facts, and, above all, the unquestioned historicity of the "joyner" himself, leave little room for doubt that this is indeed a genuine inscription, written by the maker, and giving unique distinction to his piece. This being the case, some consideration may well be given to the items that are on record concerning this master "joyner," from whom were derived the influences, motives, and designs of both Hadley and Connecticut chests.

It is known that Nicholas Disbrowe was born in Walden, Essex, in 1612 or 1613. Of his coming to America there is no record such, for example, as exists in the case of Lieutenant Samuel Smith, a fellow citizen of Hartford who later became one of the founders of Hadley, the settlement to the north. Lieutenant Smith, we learn, sailed from Plymouth, England, on the last day of April, 1634. It must have been about then that Nicholas Disbrowe made his appearance on these shores.

It is only by later testimony that we catch our first sight of this young adventurer and "joyner" in the rôle of soldier in the Pequot War of 1637. Virtually all of Captain Mason's company that struck the blow at the Indian encampment overlooking the Mystic River were drawn from Boston and its vicinity. Hardly any other settlements had been established at so early a date. Even the Hartford community was only a year old at that time. Disbrowe may have come from the neighborhood of Boston, or he may, indeed, have been already established at Hartford. At any rate we learn of his participation in the Pequot War from the fact that, nearly thirty-five years later — to be exact, May 11, 1671 — the town voted him a grant of fifty acres of land for his service in the campaign. Where this grant was located we have no means of telling; but it is evidence of a substantial appreciation of Disbrowe's military services.

It appears more probable that he took up residence in Hartford after the close of the Indian War; for it is recorded that, in 1639, he was owner of a lot, "by courtesie of ye town," said lot being at the north end of Burr Street, now North Main Street. Perhaps this "courtesie" was a recognition of soldierly valor, and an inducement to become a settler in "ye town." The lot was "bounded on the North by lands of John Bronson" — a location that was still more firmly fixed by Disbrowe's marriage, in the following year, to Mary Bronson, the sister of John. Here he plied his trade, in so far as there was demand for it. But he had time to accept public office. In 1647, 1655, 1663, and 1669 he was elected "chimney viewer," no mere nominal work, since the beams laid in the chimneys to support the trammels and pot-hooks often charred, caught fire, and led to serious results.

In 1664, Disbrowe was "surveyor of highways"; and, in 1660, by vote of the town, he was given liberty to "build a Shop on ye highway next his one fence 16 Foote square." This date, then, definitely marks a period in his life when his occupation of "joyner" had reached a stage demanding ample room for its exercise. The location of the building next his "one" fence, suggests the possibility of something like a store or

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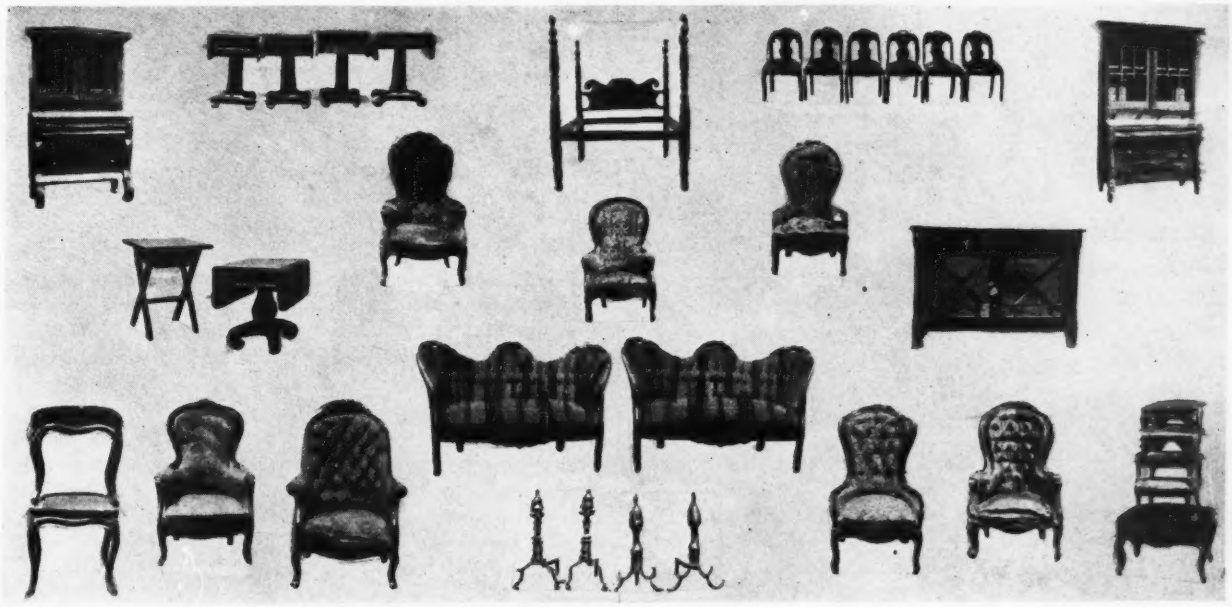

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A SET OF THREE LONGTON HALL VASES WHICH WERE FORMERLY EXHIBITED AT THE HANLEY MUSEUM, STAFFORDSHIRE, ENGLAND. THE CENTRE VASE IS SIX INCHES IN HEIGHT AND THE OTHER TWO VASES ARE EACH FIVE INCHES TALL. THE PRICE OF THE SET IS $400

Many of the objets d'art in the Plummer Collection are "museum pieces" — but they are not so designated simply through courtesy or enthusiasm.

These three Longton Hall Vases, for example, were brought to Plummer's from the Hanley Museum at Staffordshire, England.

They are of the Period 1752–1759 and are very fine examples of this type of porcelain. Their age and authenticity are definitely indicated by the primitive quality of the potting . . . by the scroll work and pinkish-red color . . . and by the character and size of the encrusted flowers.

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showroom. At any rate, he was then constructing the chests and other household furniture which have come down to us as the output of a recognized master.

Sometime before 1669 (not long perhaps), Mary Bronson had died, and in that year he married Elizabeth, the widow of Thwait Strickland. In 1671 came the grant of fifty acres of land for services in the Indian War. On March 6, 1672 or 1673, Disbrowe was sixty years old and was, by vote, freed from military service. He died in 1683; and the inventory of his estate lists a considerable number of carpenter's tools.

A letter written by Pastor Russell to Reverend Increase Mather, and dated at Hadley, August 2, 1683, gives us a brief glimpse of the later years of Disbrowe's life. They were not altogether happy; for upon them seems to have fallen something of that ominous shadow which cast its dreadful pall over Salem, and darkened all New England. The letter refers to a case of witchcraft in Disbrowe's home, just before the master's death. The inference is that Disbrowe was in his dotage, or of feeble mind, and that his son by his second wife played pranks on the old man, not hesitating even to burn his barn. Pastor Russell states that Captain John Allyn and Major Talcott were authorized to investigate the queer happenings, but they rendered no decision. This Captain Allyn was father of the Mary for whom the chest, now famous for its inscription, was made.

So much, then, is a matter of record concerning a master "joyner," from whose hand came many fine pieces, and from whose inspiration resulted the later, but not more artistic, Hadley and Connecticut chests. It is quite simple to trace the design of these later pieces to Disbrowe, since every arrow points in that direction. But whence did Disbrowe himself derive his pattern? He inherited his occupation from his father, who was a joiner. Did he bring the latter's methods across the water? The tulip and leaf are common to all decorative expression. Their elaboration into the many-lobed and intricate patterns on the chests of this period appears to occur only in the Connecticut River valley. No precisely similar treatment is to be found in contemporary English carving. Its paternity, therefore, seems to rest with Disbrowe, to have been evolved out of his own artistic consciousness. Later it was adopted by lesser craftsmen of the valley. Although but one example bears Disbrowe's written signature, the entire series of Hadley and Connecticut chests carries the impress of his personality.

C. F. Luther

The London Letter

By Guy Cadogan Rothery

FOLLOWING the display of Mediæval English art at the Victoria and Albert Museum, the Burlington Fine Arts Club is holding an exhibition of European Art of the Dark Ages (*c. 400–1000 A.D.*). Like all the exhibitions organized by this club, it is strictly selective, most skilfully arranged, and recorded in a scholarly catalogue containing introductions and notes packed with information for the student, but, alas, with no illustrations! While virtually excluding Byzantine art, the collections extend over a wide field, covering Anglo-Saxon, Scandinavian, Celtic, Frankish, Gothic, and Scythian-Sarmatian civilizations.

Anglo-Saxon antiquities, many of them of quite recent discovery, stretch over a period of about five centuries, from 500 to 1000 A.D., and include, besides jewelry, a rare group of glass tumblers, and some elaborate bone carvings. A small series of twenty-four rings, mostly Anglo-Saxon and Scandinavian, are valuable for comparison with the larger and much later collections at South Kensington. New ground is broken with some of the Scythian antiquities, lent by the National Museums of Hungary, and the astonishing treasures from a Lombard chieftain's grave, fifteen items of which are in gold, including a close fitting iron cap-helmet lavishly mounted with the precious metal, a gold mounted sword and two daggers, a collar of six plates, and a spur weighing over thirteen ounces.

* * *

In honor of Wedgwood, a chronological exhibit of the great potter's work has been arranged at the Victoria and Albert Museum. It begins with his early examples, dating from the partnership with Whieldon — harmonious color schemes in "solid agate" and green glaze — and thence follows the sequence of cream colored ware; Classic designs in mottled glazes and colored clays; the magnificent black basaltes plaques, busts and general utility pieces (1768); jasperware (1774–75), including

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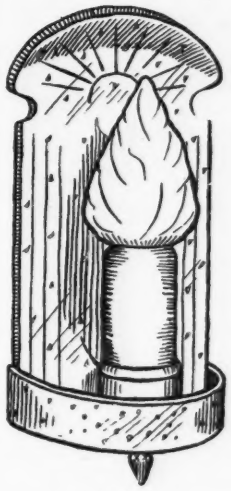

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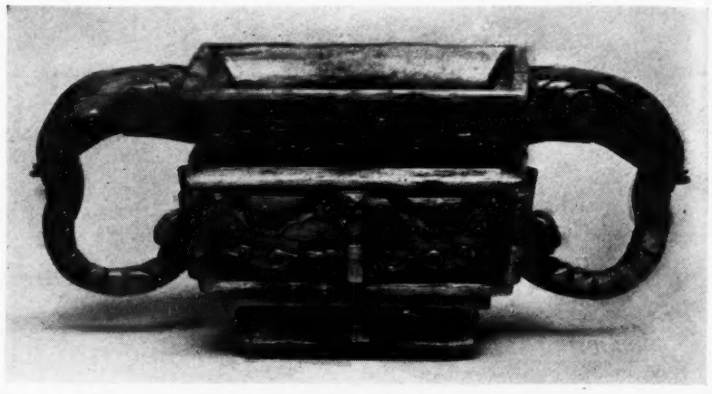
a perfect facsimile of the Portland Vase and several trial pieces; the colored ware of 1779; and the medallions and decorative panels which came later.

* * *

We enter a very different world in the archaic Chinese jades forming the Wong Collection on view at the Bluett Galleries, Davies Street. These jades range from the Chou Dynasty to the Sung (*c. 1122 B.C.–1127 A.D.*). The collection of over 520 specimens consists mostly of



INCENSE BURNER IN WHITE JADE WITH BLACK AND RUSSET VEINS
Chou dynasty (1122-255 B.C.). From the Wong Collection

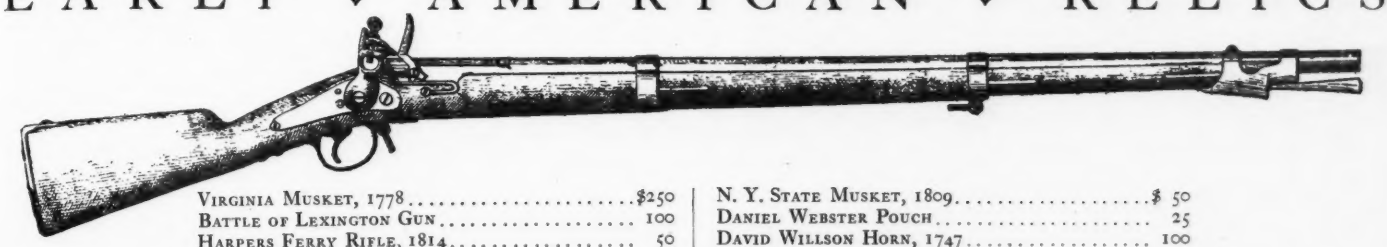
heirlooms in the Wong family, strengthened by a subcollection formed by Mr. Wong and his brother in the interior of China. A large proportion of the items are emblems used in ancient forms of worship, though there are also girdle pendants, hairpins, carvings of figures and animals, and snuff bottles. Delicate surface carving as well as carving in the round emphasizes the beauty of jade in its many colors and blendings, and shows a masterly technique in the treatment of an intractable material. A collection of this kind, so large and so ancient, is unique in Europe. Illustrating the popularity of jade is a smaller number of items on view on Bond Street, mostly of the T'ang and Sung dynasties. There are also ritualistic jade knife blades, tablets, and discs of the Chou and Han periods. Three amulets of the last named dynasty are quite delightful — one, a cicada carved within a human tongue, presumably a charm to ensure persuasiveness, and engraved on the reverse with a pair of wings; the other two in the form of crouching hares. It would appear that other collections of stone carvings, ceramics, and textiles are coming through from disturbed China. Valuable porcelain is appearing both at art auctions and in shops, with no tendency to a decline in price.

VASE WITH COVER, OF THE FAMILLE ROSE TYPE
From a collection of a hundred pieces sold at Christie's

* * *

Two noteworthy picture sales have brought surprises. In the one case, a collection of 41 water color sketches by Thomas Rowlandson brought over £503, while a bundle of caricatures, illustrations, and sketches by Rowlandson and H. Bunbury was run up to £651. In the other, a group of 67 drawings and colored chalks by Thomas Gains-

EARLY • AMERICAN • RELICS



Virginia Musket, 1778	$250	N. Y. State Musket, 1809	$ 50
Battle of Lexington Gun	100	Daniel Webster Pouch	25
Harpers Ferry Rifle, 1814	50	David Willson Horn, 1747	100
Battle of Brandywine Gun	30	True Morrill Sword	55

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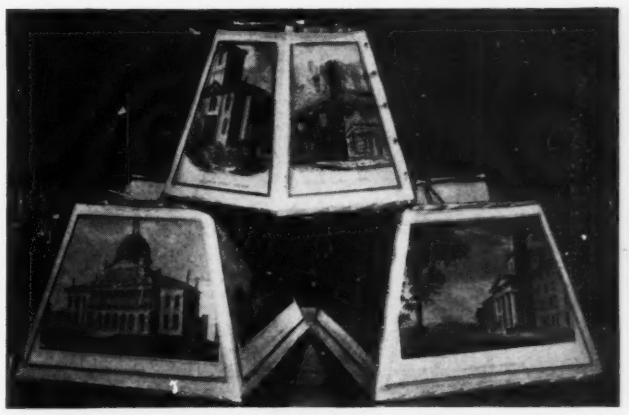

12-inch Hexagonal Shade, New England scenes, historical old prints, $15; 14-inch, $18; 16-inch, $20; 18-inch, $25.

10-inch Square Shade, New England scenes, historical old prints, $15; 8-inch, $10.

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borough brought £2,421. The highest bids were £173 for a colored chalk drawing of milking time, and £157 for a road scene; and the lowest, 4 guineas for a sepia wash drawing of cattle and pack horses.

* * *

Two kinds of "lost arts" are having good prospects just now — needlework bindings and colored sand pictures. Of the former, a number of fine specimens have appeared at recent sales; and now they are figuring in two displays, one at the British Museum, the other at the London Library. Such work was executed both by amateurs and by professionals, with threads of linen and silk, gold and silver, and with braid, on canvas, velvet, silk, and satin. Velvet was popular under the Tudors, satin under the Stuarts. An attractive example is a Bible of 1603, bound in silver cloth, with a tapestry woven floral pattern in colors. Another is a New Testament bound in red velvet, embroidered in silver thread with an allover design and the initials *E.R.* Again, a New Testament of 1625, small format, is bound in white satin decorated with raised flowers in metal thread, in needlepoint lace stitch. A psalter, 1635, is embroidered with a combination of petit point and raised metal thread. Pictorial and figure work are sometimes seen, and the embossing occasionaly approaches stumpwork, with petals and other details almost detached.

Colored sand pictures attained prominence when George E. Miles, late Inspector of Windsor Castle, delivered a lecture before the Windsor and Eton Archæological Society. Mr. Miles had discovered that the Queen's Lodge, which used to stand in front of the Long Walk, and was pulled down in 1823, contained as a ceiling decoration a picture fashioned with colored sands from Alum Bay on the Isle of Wight. The sand was sprinkled over gummed cardboard and then placed in position. It appears that the work was carried out by Anglicized Hanoverians residing in Windsor. Mr. Miles owns a picture of the Parish Church of West Cowes, wrought in these colored sands. Another collector has three, one of Osborne, another of the Pulpit Rock, Bonchurch, and the third of the Needles, all on the Isle of Wight. These flat pictures are not very common, for they are as fragile as paintings on glass. Less rare are the colored sand pictures confined in bottles, vases, and hollow paper weights. The decorations were constructed by sprinkling variously colored sands on successive patches of gummed surface. When finished, they were protected with a coat of lacquer, or by filling the receptacle with sand. Very pleasing soft effects, like water color paintings on granulated paper, were obtained. I have not heard of any extensive collections of these things.

* * *

I learn that the exhibition of Persian art to be held at the Royal Academy during January and February of next year, in connection with the International Congress of Persian Art, is making rapid progress. It is to be under the patronage of the Shah, who has authorized the lending of rare specimens from the Imperial Palace, the Imperial Library, and national institutions. The exhibition will include architectural models; paintings; illuminated manuscripts; gold, silver and bronze work; ceramics; Mediæval glass; arms and armor; brocades, velvets, and carpets. There will probably be some 4,000 or more items.

* * *

At a Christie sale of articles of *vertu*, a delightful collection of 74 Battersea enamels brought 434 guineas. The highest prices were 50 guineas for an oblong casket with pink ground, the lid painted with a landscape and pastoral figures in gilt-scrolled borders, the sides having smaller panels; 20 guineas for an oblong tea caddy painted with landscapes; and 20 guineas for a pair of scent bottles — one painted with figures, the other with flower sprays.

* * *

When members of the British Antique Dealers' Association and their friends met at dinner the other day, Lord Camrose, responding to the toast to his health, said that the objects of the association might be broadly defined as: first, that of taking measures for protecting collectors and dealers, not only from fraud, but also from honest misconception or errors of judgment; and, secondly, for the stimulation of interest in works of art generally. It must be a source of comfort and strength to the collector, however small he may be, to know that what may be called a protective association exists for his benefit.

The state of the antique trade here is not particularly good, though it is chiefly the small men and general dealers in antiques who complain. Specialists still find a demand for choice things. Again, while apart from the Lansdowne marbles there have been no outstanding sales,

HEPPLEWHITE SIDEBOARD. Serpentine front, 66 in. long. Two drawers at left, cupboard, simulating two drawers, at right. Drawer inside centre cupboard.

HEPPLEWHITE SIDEBOARD. Straight front, 57 in. long. Drawer inside right hand cupboard.

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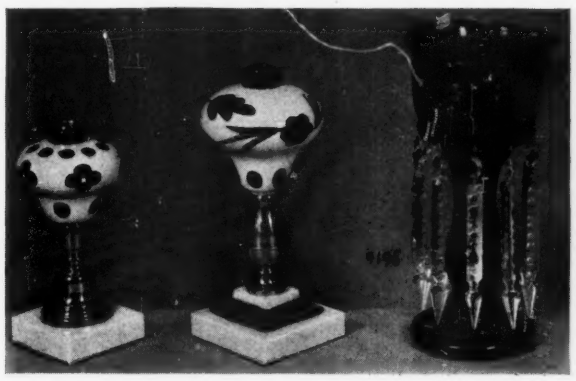

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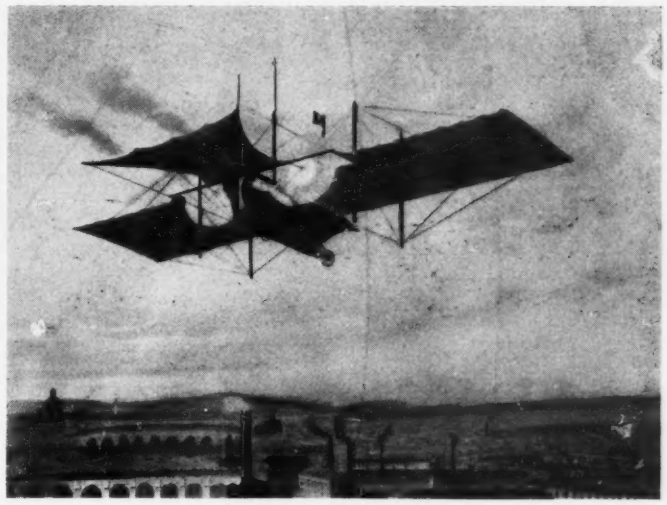

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the auctions have been up to the average. They are well attended and prices run rather high — for instance, in the case of Chippendale furniture. Serious collectors are not slackening to any great extent; but the casual buyers, especially business men, such as those on the stock exchange — usually steady patrons — are not purchasing with their usual fervor. However, the international character of the London market for antiques exercises a stabilizing influence. The Antique Dealers' dinner was a cheerful affair.

Current Books

An Alphabetical List of 5,735 Titles of N. Currier and Currier & Ives Prints. With Dates of Publication, Sizes and Recent Auction Prices. New York, privately printed by F. A. and M. B. Conningham, 1930. 301 pages. Price, $15.

IT IS not often that an alphabetical list of titles is so printed as to give æsthetic pleasure. But pick up this book, and you are immediately struck with the taste of the format, the quality of the paper, the care evident throughout in its making. In addition, the convenient size is an asset for a book of reference.

The authors have been indefatigable and, apparently, unusually successful in their effort to present as complete as possible a list of titles. Six newly found original Currier and Ives order catalogs have contributed their large quota toward completing both the list of titles and the moot points concerning doubtful sizes, titles, and dates. As a result, more than a thousand previously unlisted titles have been found. But the authors are modest: they do not pretend to have uncovered all existing prints. They have accordingly planned, if the material is forthcoming, to issue supplements of a size with the book, so that collectors ultimately may have a complete list of Currier prints.

The list is arranged alphabetically by main title, and is consequently consulted with a minimum of effort. Abbreviations, consistently used throughout to reduce the size of the volume, are readily understood. For each print are listed main title, secondary title, artist's name (if print is signed), date of publication (if there is one), size — exclusive of margins, publisher's name, and prices brought during the last five years at the important sales of the American Art Association-Anderson Galleries,

Truly an indispensable aid to the Currier print collector, as well as to those who wish to dispose of their prints. For the latter, there is a note of warning, that prints must be well-preserved to obtain good prices. Margins, too, are important; they should be reasonably wide before a print can be considered in "Fine Condition."

Builders of the Bay Colony. By Samuel Eliot Morison. Boston and New York, Houghton Mifflin Company, 1930. 365 pages; 40 illustrations. End paper maps. Price, $5.

THE three hundredth anniversary of the founding of Massachusetts is appropriately celebrated in a volume dealing with that happy event and with the history of the early growth of the Colony. As implied in the title, Doctor Morison, through biographical sketches of the great men of that day, and of their associates, presents us with a comprehensive view of the political, religious, industrial, educational, and social aspects of the time — thus destroying the belief held by many that our Puritan forefathers occupied themselves solely with fighting the Indians and with prayer.

It appears that New England had two excellent advance publicity men in Richard Hakluyt and Captain John Smith — more especially the latter — who, by words both written and spoken, did much to persuade Big Business in England to finance expeditions to our coast. Then Master John White of Dorchester, man of God and sound economist, added his efforts to the propaganda for emigration to the New World, and, while he, himself, never set foot on American soil, he earned recognition as one of the chief founders of the Massachusetts Colony.

The year 1630 having passed, and the new Commonwealth being finally established, we watch the development of its political structure by considering Governor John Winthrop and his associates, and the imprint that they left upon the Colony. No less important and closely bound up with the politics of the day, was, of course, the matter of religion. Here Doctor Morison gives us Master Thomas Shepard, first pastor of the First Church of Cambridge, and also John Eliot, apostle to the Indians, with his famous Indian Bible.

The career of Henry Dunster, earliest president of Harvard, illuminates the difficulties of providing adequate educational facilities in the new country, and wins credit for the man without whose ministrations Harvard College might well have died a few months after it was born. In the realm of affairs, we have John Hull of Boston, goldsmith and business man, and John Winthrop, Jr., an industrial pioneer and large landowner. The character of Robert Child, remonstrant, also lends flavor to the political and business scene. Finally, in proof of the fact that the arts were not altogether neglected in those somewhat grim days, we find consideration accorded to Mistress Anne Bradstreet, whose poetry the author deems worthy to be mentioned in the same breath with that of Emily Dickinson; to the aforementioned John Hull, whose work as a silversmith compares favorably with contemporary work in England; and also to Nathaniel Ward, lawmaker and wit, whose humorous pamphlet, *The Simple Cobler of Aggawam*, has assured his lasting memory in the realm of letters.

In his treatment of these various figures against the background of their time and in the midst of their contemporaries, Doctor Morison has avoided the pre-

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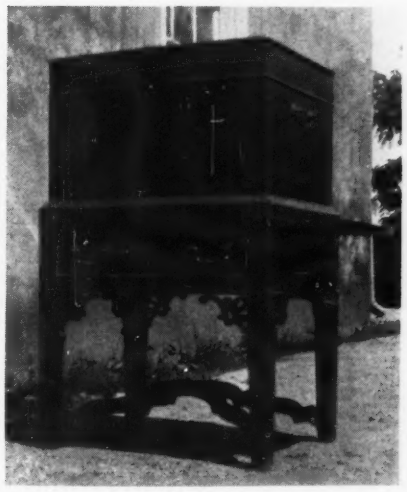

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judiced attitude sometimes evident in recent discussions of the Puritans, their manners, and customs. The word "Puritan" emerges from his pages, stripped of its unpleasant connotations and garlanded with honor for those who so painstakingly and courageously planted the roots of a new commonwealth in New England soil.

BRAWNY WYCHERLEY. By Willard Connely. New York, Charles Scribner's Sons, 1930. 352 pages. Price, $3.

IT WAS the restored monarch, Charles II, who brought polite life into England. By forcing him into residence abroad, his subjects had been giving him a post-graduate traveling fellowship in culture. If the monarch accepted the commission with bad grace, he became, nevertheless, a diligent student. When he reascended the throne, he became a masterly teacher in the modern manner — by example rather than by precept. There were ambitious young men aplenty to assist him as tutors to the public; some who had been brought up in the royal train while it was stalled abroad; others who had been sent to France or the Low Countries or Italy to be educated under a dispensation more genteel than that extended by the roundhead government.

In the latter group was William Wycherley. Nine years in France had made him a fine gentleman, and given him an education in books and other things. He returned to England to become a nominal barrister and a professional wit, a king's favorite, and the lover of a king's mistress. If the latter entanglement had ended with Wycherley's losing his head, he would have been lucky. As it was, the King was already weary of the lady, and continued to smile upon his courtier until the brawny William committed the indiscretion of marrying a bad-tempered countess. In the Carolingian school of manners, this appears to have been an unforgivable lapse. It resulted in the playwright's long sojourn in jail until the royal Charles had been gathered to his fathers, and a more indulgent successor had paid the erstwhile favorite's debts and thus compassed his release.

Again it was Wycherley's misfortune to live too long; to scandalize the prudery of Queen Anne's régime with the literary license of the Stuarts; to be obliged to yield his place to a new generation of writers; and, worst disgrace of all, to dodge imprisonment for debt by a squalid marriage that brought him a little ready cash in exchange for his entangled capital.

This is the story which Willard Connely gives us in his *Brawny Wycherley:* a galloping story, written in a quick, staccato style, like hoof beats on cobblestones. Scenes, characters, events rush by, kings' mistresses, fops, rakes, poets, dramatists, the rats of Newgate prison, the criminals clanking their chains and woefully howling on hanging days. But Wycherley is always in their midst, the pivot of the whirling carrousel — always clearly visible, always audible in a maelstrom of din and confusion.

That, we take it, is precisely what Mr. Connely wished to accomplish. Read the book, collectors of old English furniture. Your tall Stuart chairs, your oaken cabinets, your joint stools with their embroidered tops perhaps have seen the very things that Wycherley saw — and satirized. Do you envy them or not?

ANNOUNCED FOR PUBLICATION

A new book for glass collectors is promised for fall publication. Under the title *Cambridge Glass — 1818–1888*, it will present a fully illustrated history of the New England Glass Company, one of the most prolific and long-lived of the glass-houses of the Eastern seaboard, and the producer of much of the Victorian ware that puzzles collectors. The author, Lura Woodside Watkins, has spent some years in assembling historical data, as well as photographs of authenticated specimens of Cambridge glass. Her book should, therefore, be a valuable contribution to glass history, as well as a welcome aid to collectordom. Published by Marshall Jones Company of Boston, *Cambridge Glass* will sell at $5.

RECEIVED FOR REVIEW

FINE ARTS

A BIOGRAPHICAL INDEX OF AMERICAN ARTISTS. By Ralph Clifton Smith. Baltimore, The Williams and Wilkins Company, 1930. Price, $4.

ONE HUNDRED COLONIAL PORTRAITS. A Loan Exhibition at the Boston Museum of Fine Arts. Boston, Museum of Fine Arts, 1930. Price, $1.50, postpaid.

THE OUTLINE OF ART. Edited by Sir William Orpen. New York, G. P. Putnam's Sons, 1930. Price, $4.50.

METALS

COLLECTORS' GUIDE TO MARKS OF ORIGIN ON SILVER PLATE MADE IN GREAT BRITAIN AND IRELAND 1544–1928 AND OLD SHEFFIELD PLATE MAKERS' MARKS 1743–1860. Compiled by Frederick Bradbury. Second Edition. Thomas Bradbury and Sons, Limited, Sheffield, England, 1928.

PRINTED ARTS

AN ALPHABETICAL LIST OF 5735 TITLES OF N. CURRIER AND CURRIER & IVES PRINTS, WITH DATES OF PUBLICATION, SIZES AND RECENT AUCTION PRICES. New York, privately printed by F. A. and M. B. Conningham, 1930. Price, $15.

MISCELLANEOUS

CATALOGUE OF THE COLLECTION OF LONDON ANTIQUITIES IN THE GUILDHALL MUSEUM. Second Edition. Library Committee of the Corporation of the City of London, 1908.

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Philadelphia wood
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DO not be misled into assuming that all the interesting sights of New England will be concentrated in Massachusetts during the State's tercentenary.

Age, picturesqueness, and the fine old products of artistic handicraft are quite as much the heritage of Connecticut as of any of the other New England Colonies. In fact, for snug, comfortable, and well furnished homes, the Connecticut settlements were not surpassed among all the early Commonwealths.

In my lifetime of collecting I have been in and out of hundreds of the old houses throughout Connecticut and Massachusetts, and have gathered exceptionally choice specimens of their early furniture.

Whatever the route of summer travel, it should include Plainville, Connecticut and an inspection of my things.

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During August

Mr. Batten will be away, and his business will be discontinued until his return on September first

N. B.

An important announcement will be made in this space next month

GEORGE BATTEN

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Queries and Opinions

All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

ANTIQUES *reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

616. H. V., *Pennsylvania*, is interested in a cast-iron eagle twenty-one inches high. The photograph would indicate that this eagle is a desirable specimen. It was probably cast in some one of the Pennsylvania foundries between fifty and seventy-five years ago.

617. C. C. H., *North Carolina*, asks concerning the accompanying chair, of which she owns a set of six, all in equally good condition.

It appears to be a New England specimen in the Chippendale style. It retains vestiges of an earlier mode in its scalloped apron, its club — instead of claw and ball — feet, and its display of stretchers. We should place its date about 1750–60. To own a set of six is rightfully to be envied.

618. The following note from Leslie Clapperton of Glasgow, Scotland, adds some pleasant bits of information to our stock of knowledge concerning brass tobacco boxes:

Brass penny-in-the-slot tobacco boxes like the one illustrated on page 543 of the June number [of ANTIQUES] were common in the bar parlors of English country inns in the first half of the nineteenth century. Readers of Dickens' novels will recollect his descriptions of these cozy snuggeries, in which the local old worthies used to meet at night and discuss affairs at great length.

My father was in Manchester for some years about 1845, and he told me that he had often seen such boxes in inns at which he had stopped for a glass of ale in the course of a Saturday afternoon walk, and I understood him to mean that they were at that time still in use.

I have myself seen them in bar parlors, but standing on the mantelpiece in a place of honor, no longer full of tobacco but preserved as things of beauty and of interest from their years of service in the house.

I have two specimens, one of which works with a penny and the other with a halfpenny. The part into which the money drops was kept locked; the lid of the other half flew up when the coin had been inserted and the knob pushed, and it was automatically secured again when pressed down.

The user was allowed one pipeful and if he failed to close the lid he was fined sixpence towards the cost of drinks for the others present and naturally they kept a close watch in hopes of windfalls.

On many of the boxes were engraved a few lines to this effect:

"A penny drop into the till
Then lift the lid and take your fill.
When you are done, without delay
Shut down the lid or sixpence pay."

The

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The Cost of Such Insurance

affording complete protection against loss from any and every cause, may be kept at a level little above that required for fire insurance only. Our policy is arranged expressly to avoid misunderstanding as to values and disappointment in the event of loss. Its provisions are clear-cut and its protection complete.

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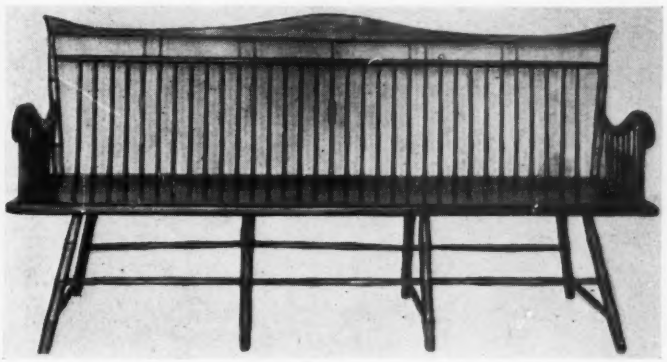
The HOUSE *of* FLORIAN PAPP



The rare Windsor settee illustrated here is only one example of the many beautiful and genuine antiques Mr. Papp offers this summer season at greatly reduced prices.

The lines of this settee are very good indeed. The back is most attractive, with the graceful piece running along the top. The dimensions are as follows: The length is 6 ft., 4 in. (overall); the depth, 19 in. (overall); the height, from the top of the back to the floor, 38 in.; and from the top of the back to the seat, 22 in.

This is certainly a great opportunity to secure some of the unusual pieces Mr. Papp now carries at a very low price. It only lasts during the summer months. Do not let this chance go, but take advantage of it at once.

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Where you can select from one of the largest stocks of genuine antiques in the United States

THE Pilgrim Fathers never saw The Spinning Wheel Shop, nor any of its contents. But the place is no less historically and artistically interesting. The Shop occupies one of the old brick dwellings erected on Fayette Street by eighteenth century Huguenots. Across the street Edgar Allan Poe was born. The entire district — as picturesque as any part of Boston — is given over to artistic enterprises. Visitors will find The Spinning Wheel Shop an intriguing treasure house of American, English, and French antiques, chosen with reference to use as well as beauty. It is an ideal place for purchasing unique and lovely gifts in furniture, glass, china, and metal wares, as well as for discovering irresistible fittings for one's own home.

THE SPINNING WHEEL ANTIQUE SHOP

35 Fayette Street Boston, Massachusetts

LALLIE LEE KENNEDY

Summer Shop at Edgartown, Massachusetts.
Conducted by Mrs. Edward Marchant.

619. A. B. B., *Ohio*, sends us two photographs, and asks for information about the ceramics pictured.

The two vases, which she thinks may be parian, are very similar to those in Plate 22 of Spargo's *Potters of Bennington*. They belong in the parian category.

The tea set, which the owner thinks may be Wedgwood salt glaze, has numbers and the letter *S* marked on the bottom. As nearly as we can judge from the photograph, we should say that the set is apparently a form of unglazed or smear glazed porcelain biscuit, glazed on the inside to overcome possible porosity. The decoration seems faintly reminiscent of the Chinese squirrel and vine pattern. Regarding date and precise source we can offer no judgment, other than that the fabric of the ware and its form indicate a fairly late period, certainly not earlier than 1850, and probably considerably later. The numbers are merely pattern or decorator numbers, and neither they nor the *S* give a satisfactory clue to the maker.

620. So much attention has been centered upon pressed Sandwich glass that many collectors forget to consider what may have been the earlier product of the factory that Deming Jarves established on Cape Cod, in 1825. The two pieces here illustrated, a sugar bowl and creamer, are, however, well-authenticated

Antique

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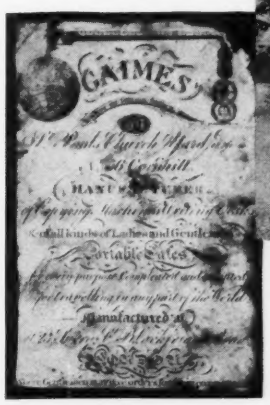

BIEDERMEIER BOUDOIR TABLE
FRUIT WOOD WITH EBONY TRIM
Date, *C. 1800*
(*See* Antiques *for March, 1930*)

THE QUARTERS

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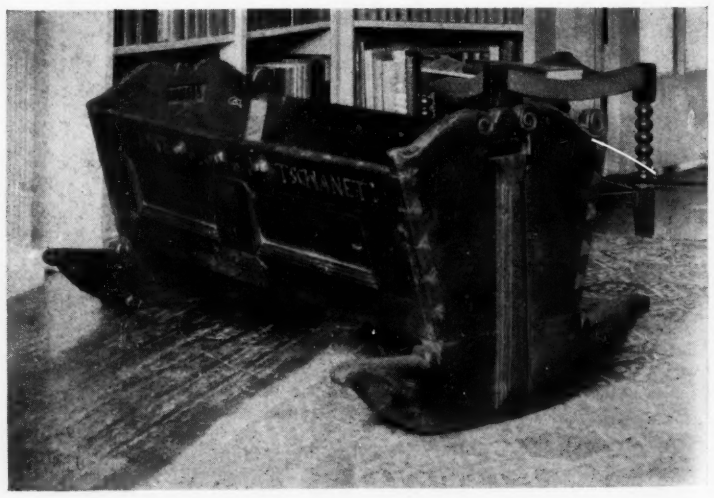
Sandwich products. They are of clear glass, and were given as a wedding present in 1831. In the hollow base of the pitcher and in the knob that surmounts the sugar bowl repose silver half dimes of the presentation year. The photographs are by courtesy of W. W. Bennett of New Bedford.

621. W. R. D., *Maryland*, would like to identify a painting, on wood, that belonged to William Rush, the sculptor. Perhaps some reader will be of assistance

here. We can give it no definite attribution, but feel that it may well be a seventeenth-century work, perhaps of Netherlandish extraction. In it, we see traces of the influence of Frans Hals as well as of the Italian school of painting.



622. H. F. W., *New York*, sends us the accompanying picture of an ancient cradle, dated *1661*, and bearing on one side the carved inscription *Josve Tschanet;* on the other *Staschia Tschanet.* We are inclined to suspect this cradle of having been made to speed infantile slumber in some part of the Russian Empire. Judging from the shape and size of the rockers, lullaby time must have been a rather violent experience for the babe. If such cradles have been in common use in Tsardom during past centuries, they sufficiently explain certain peculiarities of the Russian temperament.

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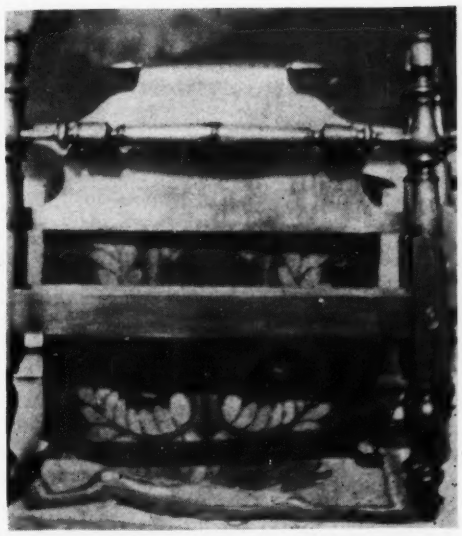

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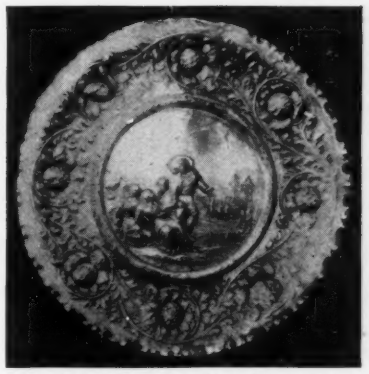

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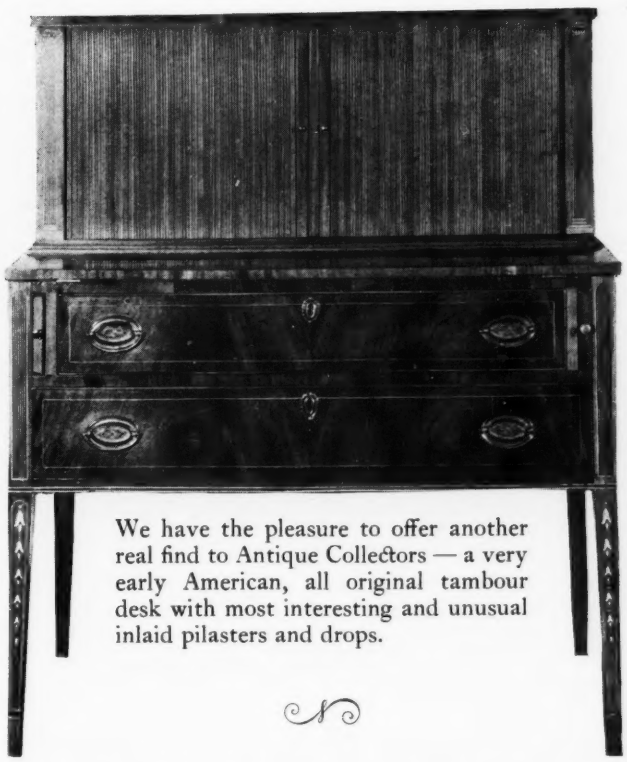

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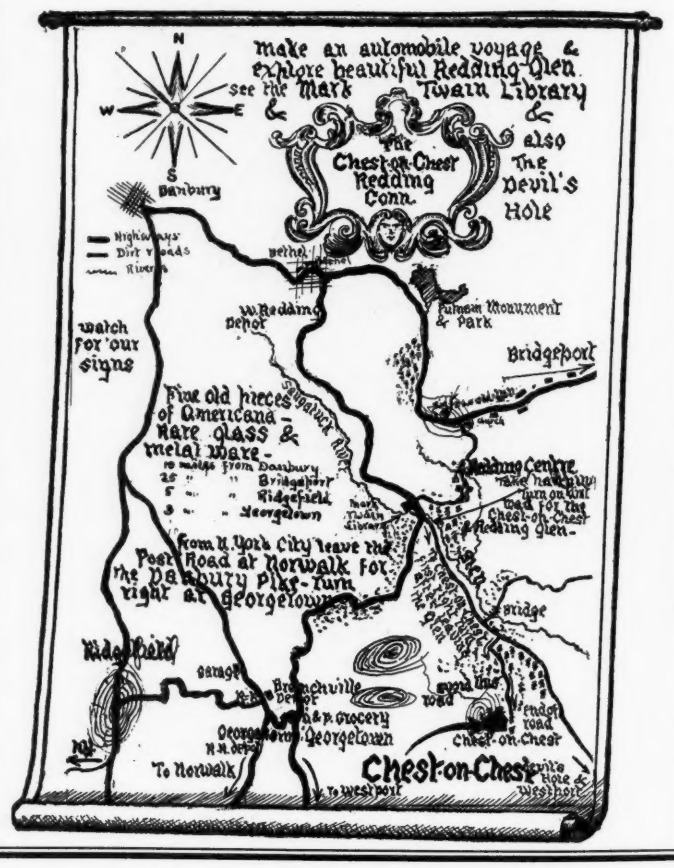

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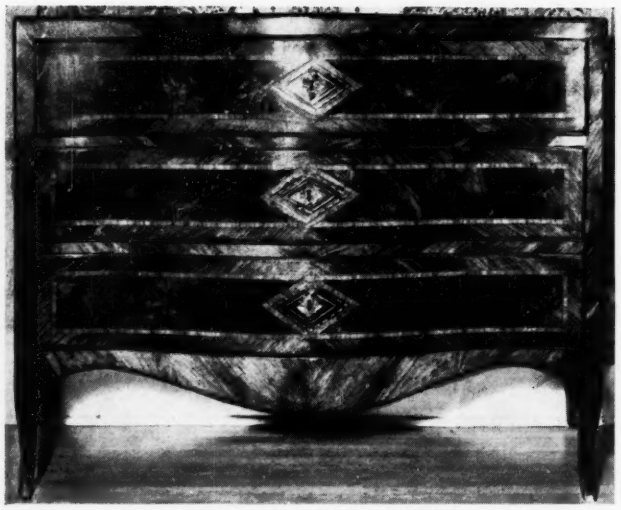

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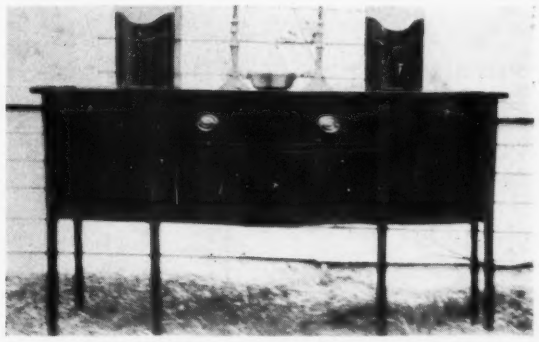

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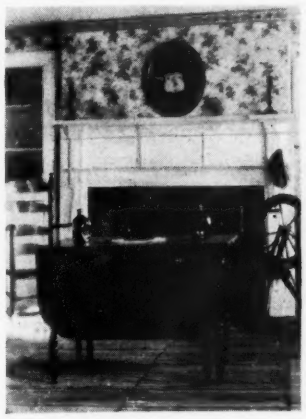

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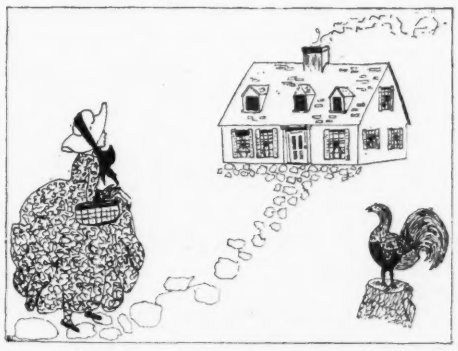

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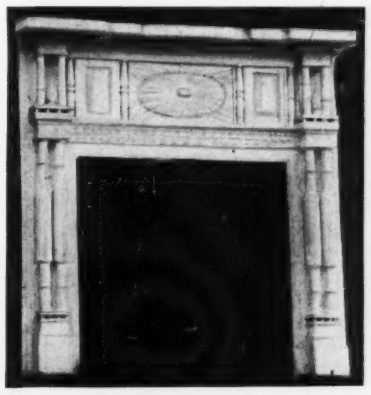

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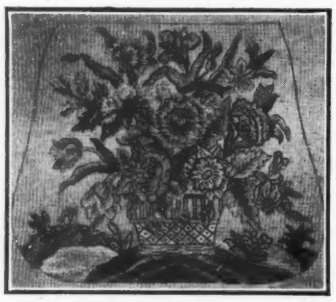

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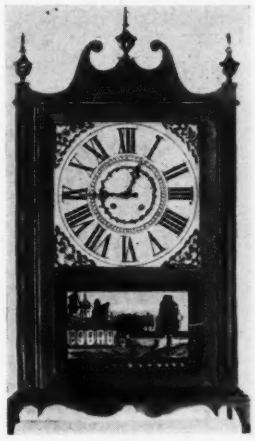

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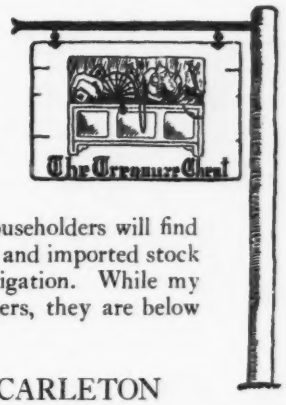

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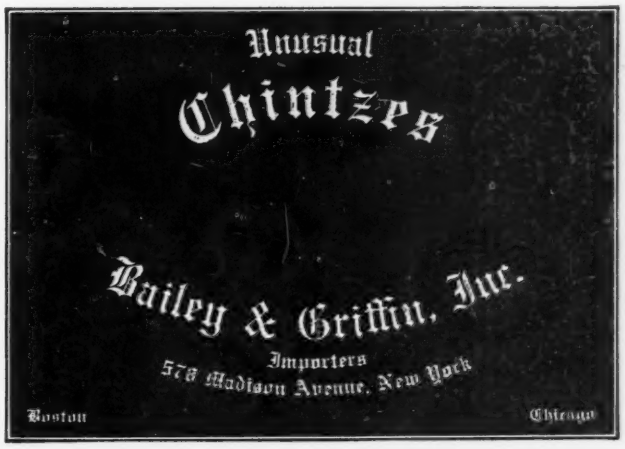

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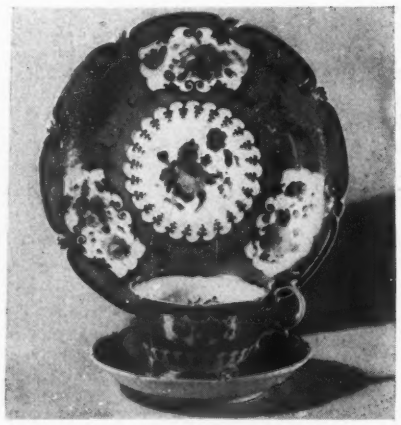

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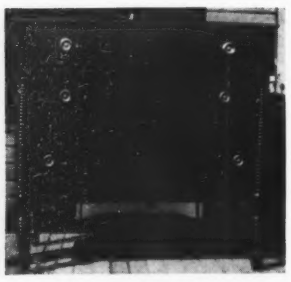

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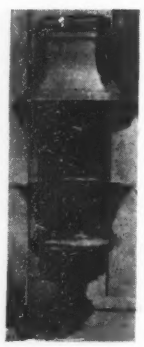

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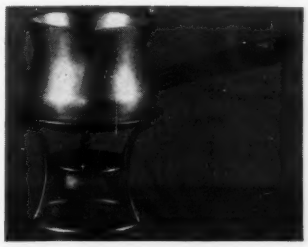

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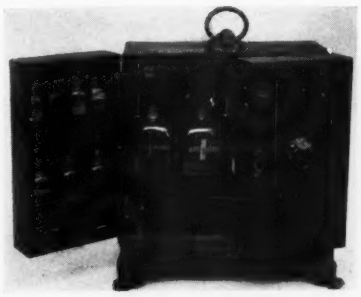

Medicine cabinet, solid San Domingan mahogany, entirely original. Secret panel in back. Original blown glass medicine bottles containing powders. 7 inner drawers containing pamphlets dated 1826, and old prescriptions. Mortar and pestle, scales, spoon, etc. *Circa 1800.*

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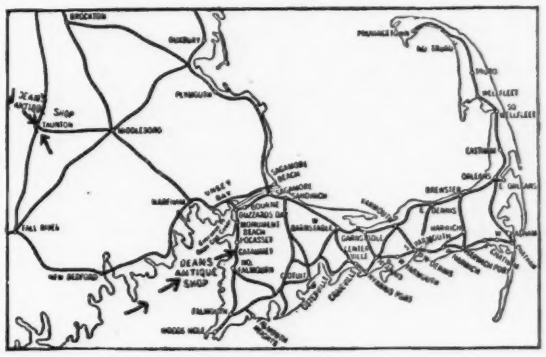

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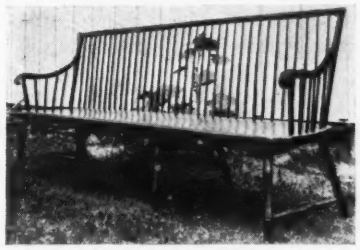

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Four Sheraton Side Chairs, ebony, inlaid.	$25 each

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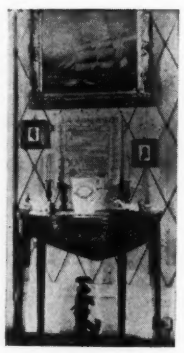

Mahogany half-moon card table, American, $165. Painting of Bark "Columbia" of New York, 1846, $125. Silhouettes, $10 each. Sampler, 1810, $15. China hen on sled, $6. Old dog inkstand, $12. Brass candlesticks, $12. Liverpool pitcher, $75. Iron door stop (on floor), $15. *Illustrated*

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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LOWESTOFT SET — 38 PIECES; SHEFFIELD and portraits. Philadelphia Origin. Sale imperative. Number 288.

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MORLAND PRINTS. COLLECTORS ATTENTION: Two genuine colored prints, *Farmers' Stable* and *Farm Yard.* Engraved by Ward, 1795. Number 290.

PIE CRUST TABLE AND CHIPPENDALE chairs. MISS DOROTHY FOX, 6 Watson Place, Utica, New York.

PIERCED BRASS FENDER, $60; EXQUISITE hand-embroidered night cap, $12; small map of Chicago, 1857, $10; hand-wrought old iron Spanish lock and key, very decorative, $20; quilt, white with buff figured calico, like new, $22. MRS. E. D. EDSON, 2111 East Fourth Street, Duluth, Minnesota.

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HEAVY MAHOGANY BED; THREE SPOOL BEDS; checkerboard-front mahogany bureau. MRS. J. D. HUNTLEY, Norwich, Vermont.

WASHINGTON MIRROR, 64 IN. LONG, 32 IN. wide; decorated Connecticut chest, ball feet; Philadelphia Chippendale Pembroke table. No photographs available. Can be seen at THE BARN, Sharon, Conn.

GLASS, BLOWN AND PRESSED, SEND FOR price lists. ALICE HEASLY, Horseheads, New York.

CURRIER & IVES, SMALL FOLIOS, *IN THE Northern Wilds — Beaver Trapping, Happy Family, Sunol, Hard Road to Travel, Western Farmers House;* large folios, *Stable Number I*, N. Currier, *New York Stock Exchange*, by Charles Hart. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

PINE PANELED CHEST, $100; POLE FIRE screen, $20; mahogany Chippendale chair, $45; inlaid shaving stand, $25; rushlight, $12.50; dated Betty lamp, $15; painted silhouette, $6. List. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

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ANTIQUE SHELF CLOCK BY *ELI TERRY*, wooden works; old American silver snuff box, battle scene engraved on lid. Offers, photos. 411 Granger Block, San Diego, Calif.

BLUE AND WHITE DOLPHIN CANDLESTICK, $50; 10½-inch milk plate, $5; slag shoe, $1.50; blue thousand-eye tumblers and saucers, $4 and $1.50; tin petticoat lamp, $5. RANCH B 197, No. Leeds, Maine.

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MANY INTERESTING CURIOS AND RARE pieces of furniture to be found at M. SINCLAIR'S, 20 Oak Avenue, Windsor, Ontario, Canada.

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ANTIQUES IN THE ROUGH. DEALERS EVERYwhere buy to advantage from the Pennsylvania Attic. Call or write. Bethlehem Pike at Whitemarsh, Pa.

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PAIR SHEFFIELD COACH LAMPS 30 IN. HIGH, cherry slant-top desk, small size, fine condition, $125, finished, crated. Stiegel flip and wine glasses. Flint lock rifle, Kentucky type, curly maple stock; carried by Robert Peck in the Revolution, $25. ROY VAIL, Warwick, Orange County, New York.

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GRANDFATHER CLOCK, $125; CHERRY SLANTtop desk, $125; some historical china; rose carved tete, $17; gentleman's chair, $20; other Victorian furniture. Send for lists. MARTHA JANES, Marcellus, New York.

STIEGEL SUGAR BOWL. MINIATURE PILLOWback chair. Lowestoft tea caddy. TOMPKINS ANTIQUE SHOP, 1190 Western Avenue, Albany, New York.

QUEEN ANNE ARM CHAIR; CHEST-ON-CHEST scroll top; Sheraton bureau; Sheraton console table; decorated chest. SCHAEFFER, 412 Robeson Street, Reading, Pa.

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COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

ALABAMA

MONTGOMERY: YOUNG'S ANTIQUE SHOP, LIZZIE YOUNG, 629 Carter Hill Road.

CALIFORNIA

GLENDALE: THE SCOTCH ANTIQUE SHOP, 818 North Central Ave.

CONNECTICUT

GREENWICH:
*FREDERICK DENSON & SON, Post Road.
*THE SPINNING WHEEL SHOP, 115 E. Putnam Ave.
LITCHFIELD: *THE GOLDEN EAGLE ANTIQUE SHOP, INC.
NEW HAVEN:
*GALE ELECTRIC COMPANY, Bethany Center, Naugatuck Rd., Reproduction Lighting Fixtures.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.
PLAINVILLE: *MORRIS BERRY, 80 East Main St.
REDDING: *CHEST-ON-CHEST.
RIDGEFIELD: *THE NOOK, Lydia S. Holmes.
STAMFORD: *EDITH RAND, Boston Post Road.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *MRS. ETHEL BALL STANIAR, 1019 Park Avenue.

ILLINOIS

CHICAGO: MARY DIMERY, 117 East Chestnut Street.
DE KALB: *MILTON F. BLACK, 511 Pine Street.
QUINCY: MRS. DON HOOVER, 505 North Eighth St.
WAUKEGAN: *WESTMEAD ANTIQUES.

KENTUCKY

LEXINGTON: *KATHERINE TURNER, 127 West Second.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets. Antiques.
MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: THE THREE GABLES, 204 Broadway.
BAR HARBOR: *GORDON DUNTHORNE.
BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street (Brick House).
ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.
WALDOBORO: *WARREN WESTON CREAMER.
SKOWHEGAN: FYSCHE HOUSE, 224 Madison Avenue.

MARYLAND

BALTIMORE:
*PERRY W. FULLER, 22 West Franklin Street. Old Prints.
*JOHN G. MATTHEWS, 8 East Franklin Street.
*MISS STUART OLIVIER, 930 North Charles Street.
GEORGETOWN: KITTY KNIGHT HOUSE, Eastern Shore.

MASSACHUSETTS

AMHERST: Dickinson-Baggs Tavern.

BOSTON:
*Bigelow Kennard Company, 511 Washington Street.
*Boston Antique Shop, 59 Beacon Street.
*F. J. Finnerty, 122 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut St., Old Silver.
*Mrs. Charles Minot Hayden, 80 Chestnut St.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*Hyman Kaufman, 238 Newbury Street.
*Robert Leavitt, 44 River Street. Reproduction Lighting Fixtures.
*Ellis Levenson, 265 Newbury Street.
*William K. MacKay Co., Inc., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*Murphy & Beers, 115 Newbury Street.
*New England Antique Shop, 75 Charles Street.
*New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut St.
*Old Russia, 16 Arlington Street.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, Boylston at Arlington Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge St.
*Emma Fenno Stringer, 125 Charles Street.
*Robert C. Vose Galleries, 559 Boylston Street. Old Paintings.
*Yacobian Brothers, Inc., 821 Boylston Street. Hooked rugs.

BROOKLINE:
*H. Sacks & Sons, 62–64 Harvard Street.
*The Treasure Shop, 417 Washington Street.

BUZZARDS BAY:
*W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.

CAMBRIDGE: Helen M. Shevlin, 118 Trowbridge Street. By appointment.

DEDHAM: Louise L. Dean, 293 Walnut Street.

EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.

EAST SANDWICH: *Eugenia Hatch, Twin Gables.

EDGARTOWN: *The Spinning Wheel Antique Shop.

FITCHBURG: *Gertrude B. Cushing, The Old House, 682 Main Street.

FRAMINGHAM: *Wallace Nutting Studio.

GREAT BARRINGTON:
*Corner Shop & Tea Room, Mrs. Louisa K. Strong, 406 Main Street.
*Years Ago, Mrs. J. Van Vleck Brothers.

HARWICH PORT: The Shed Shop, Doane Road, L. Josephine Doane.

HINGHAM: *Daniel F. Magner, Fountain Square.

HYANNIS:
*Eugenia Hatch, Twin Gables.
*The Treasure Shop.

IPSWICH: *Ralph W. Burnham, 126 High Street.

MARBLEHEAD: *King Hooper Mansion, 5 Hooper Street.

MARSHFIELD: *Careswell Shop.

MARION: *Mrs. Mary D. Walker, Front and Wareham Road.

MATTAPAN: *H. & G. Berks, 1276 Blue Hill Ave.

MEDFIELD: Medfield Antique Shop, West Main Street.

NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.

NORTHAMPTON:
*The Hampshire Bookshop, Inc.
*Hotel Northampton.

NORTHBORO: *G. L. Tilden, State Road.

ORLEANS: *The Sampler, Monument Road.

PITTSFIELD:
*Miss Leonora O'Herron, 124 South Street.
*Oswald's Antique Shop, 11 Linden Street.

PLYMOUTH: *Ye Bradford Arms, 59 Court St.

SALEM: *Daniel Low & Company, Essex & Washington Streets.

SOMERVILLE: *Davenport-Brown Company, 285 Washington Street, Reproduction paneling.

SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.

STOCKBRIDGE: *The Old Corner House, Edward A. Crowninshield.

TAUNTON: *Alton L. Dean, 60 Harrison Avenue.

WABAN: Edith G. Meissner, Antiques, Aunt Lydia's Attic, 795 Chestnut Street.

WARREN: *C. E. Comins, 1 East Main Street.

WENHAM: *The Ox-Bow Cottage.

WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.

WESTON: *The Priscilla Shop, 651 Boston Post Road.

WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

BIRMINGHAM: *Bloomfield Hills Antique Shop.

DETROIT:
*Anteekery, 2133 Witherell Street.
E. J. Bemis, Antiques, 917 East Jefferson.
*Old Russia, 3002 West Grand Boulevard.
The Three Detroiters, 1001 East Jefferson Ave.

GRAND RAPIDS:
*Sign of the Griffin, 20 North Union Street.
The White Elephant Shop, 517 Wealthy Street, S. E. On consignment only. General line.

ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th Street.

NEW HAMPSHIRE

CENTER SANDWICH: Blanchard's Antique Shop, General line.

FRANKLIN: *Webster Place Antique Shop.

HANCOCK: Fuller Homestead.

HANOVER: *Louise Porter Carleton, 4 Occom Ridge.

HAVERHILL: Montgomery House, Dartmouth College Highway.

LAKEPORT: Rebecca Chilcott Jackson, Parade Road, Early Authentic Antiques (near Laconia).

PETERBOROUGH: *Stephen Van Rensselaer.

SUNCOOK: Hill Acres, Antiques, Daniel Webster Highway.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.

CAMDEN: *Camden Antique Shop, 315 Vine Street.

CHATHAM: *The Old Gray House, Mrs. Grace Hamblen, 142 Main Street.

CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.

FREEHOLD:
*The House with the Brick Wall.
*O' Cro' Coc' House, Lillian Wilkinson Boschen, 81 South Street.
*Richmond's Antique Shop.

HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.

LIBERTY CORNER: *Beryl de Mott.

MENDHAM: Phoenix House, American Antiques.

MONTCLAIR:
The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
*Travis & van Benschoten, 147 Watchung Avenue, American and Oriental antiques.
*Ye Corner Cupboard, 43 South Park Street.

MOORESTOWN: Richard W. Teste, 236 West Main Street.

NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.

PARSIPPANY: *The Dutch Kas, State Highway.

PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.

PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.

SPRINGFIELD: *Mrs. Edward Mosher, South Springfield Avenue.

WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.

BROOKLYN: *Catherine Chase, 31 Clinton Street.

BUFFALO:
Pohlman's Antique Shop, 767 Michigan Avenue.
*George B. Tyler, Inc., 104–8–10 Chenango Street.

CORNWALL: *The Half Moon Inn, Storm King Highway.

CORTLAND: *The Sampler, 53 Prospect Terrace.

DUNDEE: *Jemina Wilkinson Antique Shop.

ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.

KINGSTON: Aaron Cohen, 317 Wall Street, Phone 2610.

NEW HARTFORD: *James and L. Dean, 1 Genesee St.

NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.

NEW YORK:
*Alman & Company, 590 Fifth Avenue.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Bailey & Griffin, Inc., 578 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Bristol Company, 319 East 62nd Street.
*Chest on Chest Antique Shop, 56 Washington Mews.
*Frederick A. Conningham, 121 Madison Avenue. Old Prints.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*Elizabeth Dick, 34 West 8th Street.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th Street.
*Esmond Gallery, 1061 Madison Avenue.
*I. Freeman and Son, Inc., 71 West 45th Street. Old Silver.
*Gaza, 527 Madison Avenue. Old china, glass, and jewelry.
*Ginsburg & Levy, 815 Madison Avenue.
*Alice Gwynne, 49 East 9th Street.
*Howard & Company, 18 East 56th Street.
*L. Jaffe Antique Shop, 855 Lexington Avenue.
*Kraftwoven Shop, 9 East 8th Street.
*Kennedy & Company, Prints, 785 Fifth Avenue.
*Lans, 554 Madison Avenue.
*Little Treasure Shop, 131 East 60th Street.
*Malter and Co., 368 Cathedral Parkway.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Murray Hill Art Shop, Inc., 865 Third Avenue.
*New England Attic, 25 East 55th Street.
*Lucie Newman, Inc., 685 Madison Avenue.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Florian Papp, 684 Lexington Avenue.
*F. Pavel & Company, 15 East 37th Street. Reproduction and old glass.
*Wm. H. Plummer Co., 7 East 35th Street. Old china and glass.
*Ronsard, 485 Madison Avenue.
*The Rosenbach Company, 15 East 51st Street.
*The Rosenbach Company, 202 East 44th Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 930 Madison Avenue. Hooked Rugs.
*Sam Serota, 393 Madison Avenue.
*F. J. Van Reeth, 248 East 60th Street.
*Harriet Endicott Waite, 114 East 57th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Weymer & Young, 143 East 57th Street.
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PITTSFORD: *Ruth Webb Lee, 89 South Main Street.

PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.

SCHENECTADY: The Valley Shop, 14 North Church Street.

WALLINGTON: *Mary Lent.

WHITE PLAINS: *Westchester Antique Shop, 57 West Post Road.

OHIO

COLUMBUS:
- Old Homestead Antiques, Inc., 655 East Main Street.
- General Grant Antique Shop, 1415 North High Street.

WICKLIFFE: *Grace Black, Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 356 East 9th Street. Miscellaneous line.
GETTYSBURG: Mrs. F. H. Clutz, 159 Broadway.
GOODVILLE: *The Cheyneys.
HAVERFORD: *W. J. French, 539 Lancaster Avenue.
LANCASTER:
- *L. P. Aardrup, 341 North Queen Street.
- *Mrs. A. K. Hostetter, 10 South Queen Street.

MALVERN: *Old Forge Inn.
MUNCY: *The Little House on the Farm.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
- *The Estate of James Curran, 1625 Pine Street.
- *Harry A. Eberhardt & Son, 213 South 11th Street.
- *Samuel T. Freeman & Company, 1808 Chestnut Street Auctioneers.
- *William D. Morley, Inc., 1924 Chestnut Street, Auctioneers.
- *Martha de Haas Reeves, 1624 Pine Street.
- *The Rosenbach Company, 1320 Walnut Street.
- *Arthur J. Sussel, Spruce, cor. 18th Street.
- *Woodville & Company, 2052 Locust Street.

PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. B. Cookerow, 265 King Street.
SELLERSVILLE: Ira S. Reed, 81 North Main Street.
TULLYTOWN: The Brick House, J. Fabian Cooper.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
- *William Ball & Son. Reproduction of old brasses.
- *Frances D. Brinton, Oermead Farm.
- The Loft, Julia Darlington, 418 North High Street.

WHITEMARSH: *Dorothy Reed.
YORK:
- Bergman Antique Shop, 322–326 South Duke Street.
- *Joe Kindig, 304 West Market Street.

RHODE ISLAND

PROVIDENCE:
- *Greycroft, Bertha B. Hambly, 224 Waterman Street.
- *Mabel K. Rogers, 244 Thayer Street.
- *Millman's Antique Shop, 1115 Westminster Street.

WAKEFIELD: *Greycroft, Bertha B. Hambly, Matunuck Point Road.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
CHELSEA: Old Chelsea Shop.
NEWBURY: *The Ox-Bow Antique Shop.

VIRGINIA

FREDERICKSBURG: *The Quarters.
RICHMOND:
- The Antique Galleries of Richmond Art Co., Grace at First.
- *W. L. Parker, Drewry's Mansion.
- *H. C. Valentine & Company, 209 East Franklin Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

- *Mrs. Cordley, 1319 Connecticut Avenue.
- *Gordon Dunthorne, 1726 Connecticut Ave., N.W.
- *George W. Reynolds, 1742 M Street, N.W.

CANADA

HALIFAX, N. S.: The Georgian Antique Shop, (Late The Gift & Antique Shop), 303 Barrington Street. General Line of Antiques.

ENGLAND

CHESTER: G. H. Crawford, 49 Bridge Street Row.
HARROGATE: *William Lee, Esplanade Antique Galleries.
LONDON:
- *The British & Foreign Carriers, 29 Wharf Road.
- *Burfitt, Ltd., 1 Albemarle Street, Piccadilly. Antique silver, old Sheffield plate, furniture and china.
- *I. Freeman & Son, Ltd., 23 Hatton Garden.
- J. S. Sheldon, 125 Aldersgate Street. Antique silver and jewels.

MANCHESTER: *The British & Foreign Carriers, 62 Market Street.
PRESTON: *Frederick Treasure, Kay Street.
SHEFFIELD: *Edward Prill, Inc.

ITALY

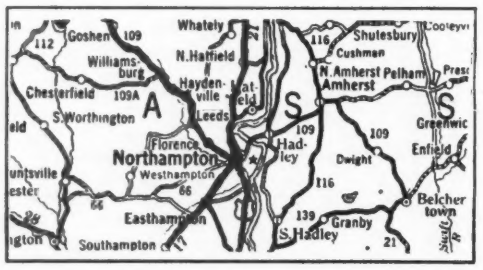
FLORENCE: *John Guidotti.

SCOTLAND

ABERDEEN: *John Bell, 29 Windmill, Brae.

The Collector's Guide

is arranged geographically for the convenience of our readers. With its use, motor trips can be planned to combine the pleasures of travel with the joys of hobby hunting.



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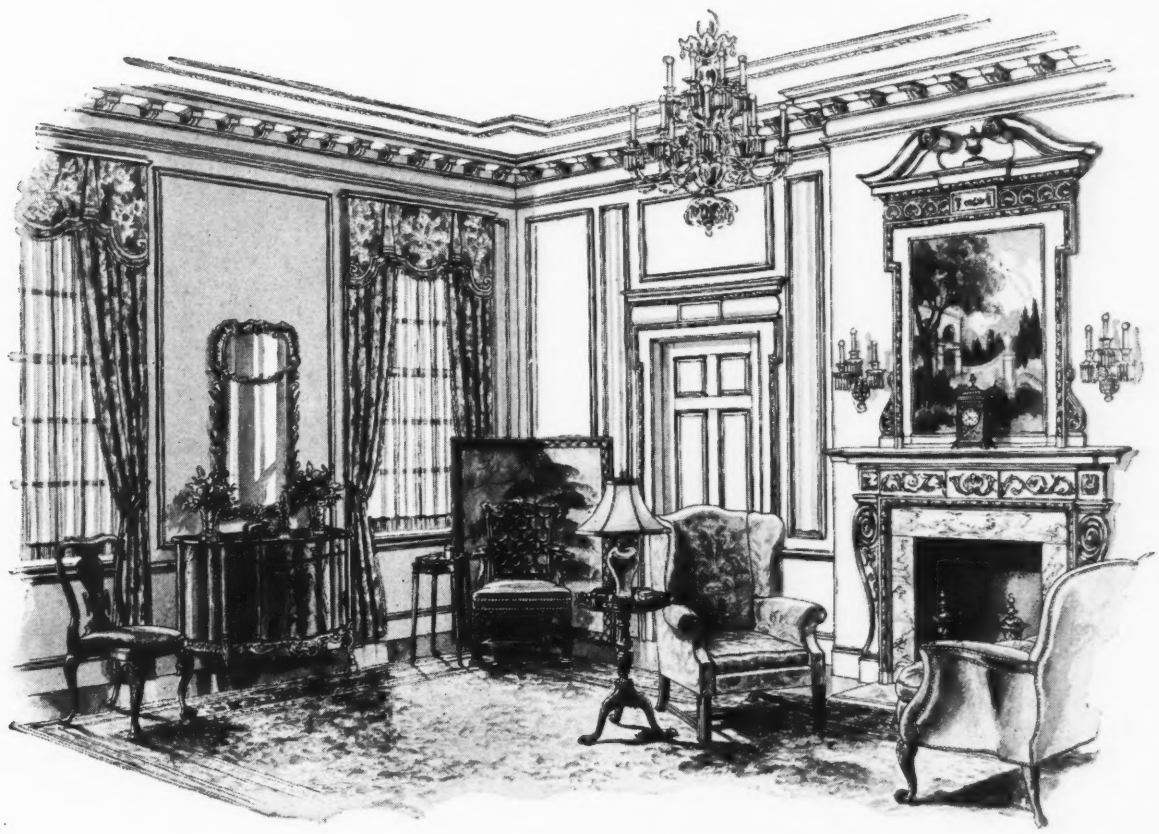

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